

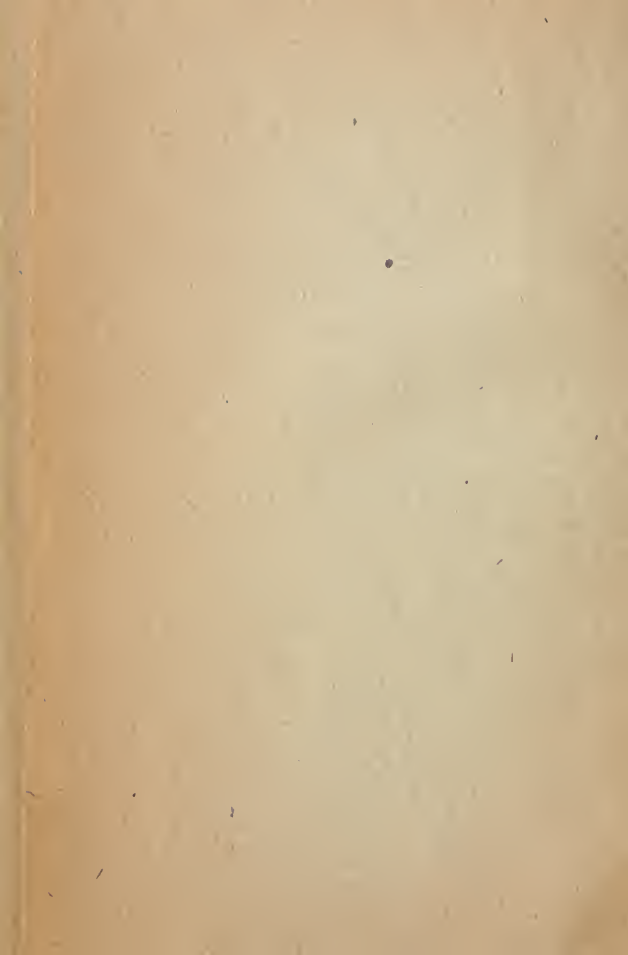
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CATALOGUE

OF

ANTIQUE CHINESE PORCELAINS, SUPERB
JAPANESE LACQUERS, METAL WORK,
JADES, IVORY CARVINGS, AND OTHER
RARE ORIENTAL OBJECTS

THE PRIVATE COLLECTION OF

MR. WM. CHURCHILL OASTLER

OF THIS CITY

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON TUESDAY AFTERNOON, APRIL 10TH

AND FIVE FOLLOWING DAYS AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

WHERE THE COLLECTION WILL BE

ON VIEW DAY AND EVENING

FROM TUESDAY, APRIL 3D, UNTIL THE MORNING OF THE FIRST
DAY OF SALE

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1900

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CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.
3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
4. The lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no lot can, on any account, be removed during the Sale.
7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.



PREFATORY NOTE

THE leisure hours of twenty years are responsible for the gathering together of the Oriental objects catalogued in this book. In common with the fate of many other collections of beautiful things, this aggregation of art is to be dispersed ; and the American Art Association, following my instructions, will accomplish this in about as many hours as it has taken me years to gather it.

The pleasures of collecting and of possession have been continuous and abundant, and well-nigh without alloy. Each added treasure brought fresh delight ; and, as it is necessary for one's existence, almost, to have and to indulge in some preferential occupation or hobby, I am happy in the knowledge that, either by accident or otherwise, I became enamored of the exquisite and wonderful art creations of those gentle and unobtrusive people, the great artists of China and Japan. Their transcendent work has engaged me through many an otherwise thoughtless hour, and has brought to me, in a remarkable degree, the comfort, the repose, the charm, that exist in the association with, and contemplation of, art and beauty.

If a shade of regret clouds the parting with these pleasant companions of many interesting and delightful days, it is softened by the belief, or at least the hope, that to the future possessors of these late inmates of my treasure house there will come the same enjoyment, and the same great pleasure, that have been mine in their possession for so long a time.

Except to express my unbounded admiration for the

exquisite and magnificent art embodied in the lacquer work of Japanese artists of the sixteenth, seventeenth, and eighteenth centuries, and to marvel at the lack of more general appreciation by collectors, and others, in America, of this supreme and surpassingly charming accomplishment, there is little to add. I prefer not to make special comment on any of the beautiful objects which, I am sure, exist in this collection. They are worth the seeking and will repay the searcher. It is an idle and unimpassioned nature that prefers the book of "condensed beauties" to the entire work itself. The gem is to be found in its matrix. The crystallization of bright minds is to be found in their written thoughts; and it should bring greater satisfaction and more lasting enjoyment and instruction to be the discoverer of these gems than that the "wilding flowers" should be garlanded by others for you.

Kindly and well accustomed hands have, in this book, carefully prepared a little history of many of the pieces, and some description of them all. What has been written (and I know it has been written in good faith) may, I hope, be of convenience to those who desire to inform themselves of the merits or technicalities incident to the pieces under observation.

WM. CHURCHILL OASTLER.

200 WEST 56TH STREET,
NEW YORK, March 27, 1900.

CATALOGUE

FIRST AFTERNOON'S SALE

Tuesday, April 10th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

JAPANESE CERAMICS

1—HIRADO BOTTLE.

Pure white, semi-eggshell texture. Decoration of pine, plum, and bamboo in fine cobalt blue. Carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

2—PAIR GOURD-SHAPED VASES.

Antique Kyōto faience. Decoration of pine tree, plum blossoms, and twigs of bamboo in blue, green, and gold enamels.

Height, 9 inches.

3—HIRADO JAR.

Pure white porcelain. Finely painted decoration of figures beneath willow tree, in fine cobalt blue.

Height, $8\frac{1}{2}$ inches ; diameter, $7\frac{1}{2}$ inches.

4—HIRADO VASE.

Beaker-shaped, with wide mouth. Pure white porcelain, with decoration carved in low relief in the paste underneath the glaze, consisting of flying storks, clouds, and representation of turbulent water. Dragon-head handles in bold relief on shoulder.

Height, 12 inches.

5—HIRADO CYLINDRICAL JAR.

Pure white porcelain. Beautifully decorated with sprays of peonies carved in low relief in the paste, beneath a pellucid glaze. Bands round neck and foot, of basketwork design. Silver lid, teakwood stand.

Height, 7 inches ; diameter, $6\frac{1}{2}$ inches.

SATSUMA FAIENCE

6—SATSUMA FAIENCE TEA-BOWL.

Soft texture, with minute brown crackle glaze. Sprays of chrysanthemum flowers exquisitely painted in fine enamel colors and gold.

7—BOWL.

Decorated with carp and turtle. Modelled in high relief and enamel.

8—PERFUME-BURNER.

Globular-shaped, fine brown crackle texture. Exquisitely decorated with chrysanthemum flowers finely pencilled in enamel colors and gold. Openwork silver cover.

Height, $2\frac{1}{2}$ inches ; diameter, $3\frac{1}{2}$ inches.

9—INCENSE-BURNER.

Exceedingly fine soft glaze, with minute crackle. Chrysanthemum flowers finely painted in enamel colors and gold. Openwork silver lid.

Height, 4 inches ; diameter, $3\frac{1}{2}$ inches.

10—KORO.

* Globular-shaped, with spreading base. Enamelled ground of diapered and arabesque designs, Tycoon's crests pencilled in gold. Dog-foo ornament surmounting openwork cover.

Height, 7 inches ; diameter, $4\frac{1}{2}$ inches.

11—BOTTLE-SHAPED VASE.

Fine brown crackle. Peony and chrysanthemum flowers painted in delicate enamel colors and gold.

Height, $7\frac{1}{2}$ inches.

12—GALLIPOT.

Soft texture, with creamy-white crackle glaze. Decorations of the fable of "the stork flying before the moon" and turbulent water in red, white, and black enamels and gilding. Openwork silver cover.

Height, 9 inches.

13—HEXAGONAL TEAPOT.

Brown crackle glaze. Decoration of chrysanthemum flowers and blossoms, in various enamels and gold, on alternate panels of red and deep blue.

14—BOTTLE-SHAPED VASE.

Exceedingly fine texture and soft glaze. Decorated with a band of palmation round body, painted in red, pale-green, and gold enamel. Raised grotesque heads and disks round shoulder.

Height, $10\frac{1}{2}$ inches.

15—OVOID JAR.

Subdued buff glaze, covered with a bold crackle surface. Decoration of dragon emerging from the water, painted in brilliant enamel colors and gilding. Band of floral scrolls round shoulder. Repoussé silver lid.

Height, 8 inches ; diameter, $6\frac{1}{2}$ inches.

16—QUADRILATERAL INCENSE-BURNER.

Heavy texture, with minute crackle. Exquisitely painted decoration of birds of paradise and cloud forms in side panels, and borders of various designs, pencilled in colors and gold. Scroll handles in relief. Openwork cover surmounted by a branch of fruit.

Height, 10 inches ; diameter, 9 inches.

17—KORO.

Globular-shaped, on tripod. Cream-white glaze. Floral scrolls in green enamel and gold on red ground. Scroll handles on neck. Fantastic animal surmounting cover.

Height, 10½ inches ; diameter, 7½ inches.

18—UNIQUE JAR.

Ovoid-shaped, with boldly fashioned handles. Finely painted decoration of floral sprays in brilliant enamels and gold. Repoussé silver lid. Teakwood stand.

Height, 8 inches ; diameter, 7½ inches.

19—GOURD-SHAPED VASE.

Fine cream-white glaze with minute crackle. Profuse decoration of maple leaves, beautifully painted in red, green, and blue enamels, enriched by gold.

Height, 12½ inches.

20—OVOID VASE.

With tall cylindrical flaring neck, soft creamy glaze with minute crackle. Decoration of flowers, brocade, and other designs exquisitely painted in fan-shaped medallions. Dragon handles in relief on neck. Carved teakwood stand.

Height, 15 inches ; diameter, 7½ inches.

21—LARGE OVOID JAR.

Covered with a brilliant black glaze, and decorated with plum tree in blossom, in green, red, and blue enamels, enriched by gold outlines and silver mountings. Delicately painted borders round mouth and foot. Teakwood stand.

Height, 10½ inches ; diameter, 9 inches.

22—COVERED JAR.

Ovoid-shaped. Decorated with boldly drawn figures, which are modelled in slight relief. The ground covered with a rich ornamentation of arabesque floral scrolls and other designs painted in brilliant enamel colors and gold. Cover surmounted by lotus flowers and dog-foo ornaments. Teakwood stand.

Height, 16 inches ; diameter, 8 inches.

NETSUKES AND CARVINGS

23—IVORY NETSUKE.

Button design. Carved ornamentation. Japanese legendary subject. By Kikugawa.

24—IVORY NETSUKE.

Button design. Carved ornamentation of figure, fox, and symbol.

25—IVORY NETSUKE.

Button design. Carved ornamentation of child with large carp.

26—IVORY NETSUKE.

Button design. Carved ornamentation. Japanese legend.

27—IVORY NETSUKE.

Button design. Carved ornamentation. Figure of Daimio and large spider.

28—IVORY NETSUKE.

Button design. Carved ornamentation of dragon and pearl diver.

29—IVORY NETSUKE.

Button design. Carved ornamentation of Japanese and large fish. Legendary subject.

30—IVORY NETSUKE.

Button design. Carved ornamentation of Japanese warrior in full armor.

31—CARVED WOOD NETSUKE.

Locust on dead leaf. Skilful workmanship.

32—IVORY NETSUKE.

Button design. Carved ornamentation. Japanese and fabulous bird. By Juwō.

33—IVORY NETSUKE.

Button design. Carved ornamentation. Japanese warrior and tiger. By Yumin.

34—IVORY NETSUKE.

Button design. Carved ornamentation. Japanese domestic scene. By Tadayoshi.

35—IVORY NETSUKE.

Button design. Carved ornamentation and coiled serpent. By Kazushige.

36—IVORY NETSUKE.

A cow in repose. Signed, Tomotada. Eighteenth century.

37—IVORY NETSUKÉ.

Chinese lion and its young at play. Signed,
Tomotada. Eighteenth century.

38—IVORY NETSUKÉ.

A group of the household gods: Yebisu,
Daikoku, with a tai fish skilfully carved. Signed,
Ko-hosai. Eighteenth century.

39—IVORY NETSUKÉ.

A yawning priest. Eighteenth century.

40—IVORY CARVING.

A street performer, wearing curious mask, and
carrying a mask of Oni. By Tadamasa. Eight-
teenth century. Signed.

41—IVORY NETSUKÉ.

A Chinese figure showing a mask of Oni to a
boy. By Hidemasa. Eighteenth century. Signed.

42—IVORY NETSUKÉ.

Figure of a curious being, petting a dog. By
Yoshitomo. Eighteenth century. Signed.

43—IVORY NETSUKÉ.

Figure of a curious being holding a rooster. By
Hōshin. Early eighteenth century. Signed.

44—IVORY NETSUKÉ.

Jurojin riding on a cow's back. By Ikkōsai.
Eighteenth century. Signed.

45—IVORY NETSUKÉ.

A boy trying to mount a horse. Probably early
eighteenth century.

46—IVORY NETSUKE.

A group of deer under maple trees. Carved with marvellous skill. By Masamitsu. Signed. Eighteenth century. Rare.

47—IVORY NETSUKE.

A priest trying to draw a horn from imp. By Hōmin. Signed. Eighteenth century.

48—IVORY CARVING.

A lotus-root digger returning home.

49—IVORY CARVING.

Figures of Beuten and two attendants. By Keizan. Signed. Eighteenth century.

50—IVORY NETSUKE.

A dragon holding a sacred ball. By Tomotada. Signed. Eighteenth century.

51—WOOD NETSUKE.

Quails and millets. By Masaharu. Signed. Eighteenth century.

52—IVORY NETSUKE.

Eagle and monkey at war. Eighteenth century.

53—WOOD NETSUKE.

A gama-senniu playing with his frog. By Toyoharu. Early eighteenth century.

54—WOOD NETSUKE.

A shoki concealing himself under basket upon which a demon is climbing. Probably seventeenth century.

55—WOOD NETSUKE.

A masked imp with movable mouth and ears,
which are made of ivory.

56—IVORY NETSUKE.

Sacred white fox. By Anrakusai. Fine example.

57—IVORY CARVING.

A lady on horseback playing with flute. Eighteenth century.

58—IVORY CARVING.

A boy with movable tongue, holding a mask in one hand.

59—TWO IVORY CARVINGS.

60—TWO IVORY CARVINGS.

61—TWO IVORY CARVINGS.

62—TWO IVORY CARVINGS.

63—TWO IVORY CARVINGS.

64—IVORY NETSUKE.

A Chinese lion with a movable ball carved inside of its mouth.

65—IVORY NETSUKE.

Pair roosters. Fine carvings. Eighteenth century.

66—TWO IVORY NETSUKES.

A demon trying to catch fish "namadsu." By Senshosai. And a woman bathing baby. Eighteenth century.

67—IVORY NETSUKE.

A bunch of biwa fruits. By Mitsu-hiro. Eighteenth century.

68—WOOD CARVING.

A figure of toshitoku carved beneath the shell of tortoise. A piece of exquisite carving. By Kigioku. Signed. Eighteenth century (end).

69—IVORY NETSUKE.

A figure of blind man. Signed, Rakuōsai. Eighteenth century.

70—IVORY NETSUKE.

Group of orange, chestnut, and insect. Inside of orange is a carved landscape view. Signed, Giokuyosai. Eighteenth century.

71—IVORY NETSUKE.

Two imps imitating thunder-god striking a drum. Signed, Hidemasa. Eighteenth century.

72—IVORY NETSUKE.

Group of blind men. Signed, Tomochika. Eighteenth century.

73—LACQUER NETSUKE.

Figure of Shōjō, wearing a costume of "No" dancer. Example of beautiful carving and lacquer-work. Mask made of gold. By two artists, Jugioku and Kwansai. Eighteenth century.

74—IVORY NETSUKE.

Figure of woman and fish. Eighteenth century.

75—IVORY CARVING.

Figures of farmer and boy.

76—IVORY CARVING.

Figure of Daikoku and his treasure-bag.

77—IVORY CARVING.

A monkey tamer, accompanied by boy and dog.

Height, $3\frac{1}{2}$ inches.

78—IVORY CARVING.

A woman carrying baby, accompanied by boy.

Signed, Riuji.

Height, $3\frac{1}{2}$ inches.

79—IVORY CARVING.

Chinese lady and child. Signed, Tōrin.

Height, 4 inches.

80—IVORY CARVING.

"A lover's revenge." A woman seated on bell, around which a dragon is coiling. A skilful carving.

Height, 4 inches.

81—IVORY CARVING.

A praying priest holding bowl, from which dragon is ascending; and below, another priest, with spoki. Signed, Masayoshi.

Height, $4\frac{1}{2}$ inches.

82—IVORY CARVING.

"Gama sennin," with frog on his back, and basket lying below, and his lotus-leaves garment. Signed, Setsuzan.

Height, 5 inches.

83—IVORY TRAY.

Chinese. In centre are carved flowers and basket design in high relief; around edge, archaic designs. Example of solid-piece carving of Chinese ivory.

Diameter, 5 by 7 inches.

84—IVORY TUSK.

"Scene of battle between famous heroes of old Japan," boldly carved with great freedom and skill. Teakwood cover, with ivory top and teakwood stand.

Height, 7 inches ; diameter, $4\frac{1}{2}$ by $5\frac{1}{2}$ inches.

85—PAIR IVORY TUSK VASES.

Pheasant and ajisaye flowers, carved and lacquered with gold, and partly inlaid with shibayamawork around entire body.

Height, complete, 8 inches ; diameters, $3\frac{1}{2}$ inches.

86—IVORY CARVING.

Empress Jinko-Kōgū and Emperor Ojintennō, accompanied by a general. The chief legend connected with this famous empress is that of her conquest of Korea. She ruled over Japan A.D. 201-269. Has teak stands.

Height, 6 inches.

87—IVORY CARVING.

Standing figure of Kwannon, dressed in Buddhist costume ; dragon beneath. Signed, Toshitsugu.

Height, $9\frac{1}{2}$ inches.

88—IVORY TUSK.

Carved in bold relief to illustrate a country road and industrial life of old Japan. Farmers, tradesmen, faggot-carriers walking about under pine trees, surrounded with streams, are executed in skilful workmanship. Has teak stand decorated with gold lacquer.

Height, $12\frac{1}{4}$ inches ; diameter, $4\frac{1}{2}$ inches.

89—IVORY CARVING.

Two of the seven gods of the household, Yebisu and Daikoku, standing on a big tai fish. Has

ivory cover surmounted with figure of Daikoku. Yebisu trying to disperse mice which are walking about the head of fish. Carved by two artists, Ichiwosai Munénori and Ichiriūsai Munéharu.

Height, 7 inches ; length, 8½ inches.

90—IVORY BOAT.

This piece represents one of the well-known Japanese pleasure boats, such as is seen on the Sumida River, and is called "Cha-buné." Inside of the roof are three ladies, and a man attendant. Exquisitely carved and decorated. Signed, Giokkō.

Height, 4 inches ; length, 15 inches ; width, 4 inches.

CARVED JADES, CRYSTAL, AND OTHER HARD STONES

91—FETSUI JADE AMULETS AND TWO CRYSTAL SLIDES.

92—CARVED JADE ORNAMENT.

Bluish-white texture. Cat on leaf.

93—CARVED JADE GOURD.

Greenish-white texture.

94—WHITE JADE WINE-CUP.

Delicately carved handles and floral designs.

95—CARVED JADE ORNAMENT.

Lotus leaf, toad, and symbols. White texture.

96—STRING OF OJIMI SLIDES.

One hundred and forty-six specimens in agate, crystal, mother-of-pearl, and metal work.

97—WHITE JADE ORNAMENT.

Japanese child playing with dog.

98—WHITE JADE ORNAMENT.

Group of children, and floral design.

99—JADE ORNAMENT.

Carved archaic design and cat. Fine white and brown texture.

100—FETSUI JADE RING.

101—FETSUI JADE RINGS.

102—WHITE JADE ORNAMENT.

Group of monkeys.

103—JADEITE SAUCER.

Gray and green texture.

104—WINE-CUP.

Green jade.

105—WHITE JADE ORNAMENT.

Child and flowers.

106—WHITE JADE ORNAMENT.

Boy and gourd. Teakwood stand.

107—YELLOW JADE PERFUME-BOX.

Teakwood stand.

108—WHITE JADE ORNAMENT.

Two children with bunch of peach fruit.
Teakwood stand.

109—WHITE JADE SNUFF-BOTTLE.

Dragon-fly and vines. Carved in low relief.

110—WHITE JADE CARVING.

Cat asleep on palm-leaf fan. Teakwood stand.

111—WHITE JADE SNUFF-BOTTLE.

Gourd design. Vine carved in low relief.
Coral stopper.

112—IMPERIAL GIRDLE-FASTENER.

White jade dragon design in undercut carving.

113—WHITE JADE CARVING.

Horse in repose.

114—COVERED BOX.

Flower design. Imperial white jade, exquisitely carved and polished. Almost eggshell thinness. Teakwood stand.

Length, $3\frac{1}{4}$ inches.

115—WHITE JADE CARVING.

Landscape and mountain scenery. Teakwood stand.

Length, $4\frac{1}{2}$ inches ; height, $2\frac{1}{2}$ inches.

116—COVERED BOX.

White jade ring-shaped carving of archaic designs in low relief.

Diameter, $3\frac{1}{4}$ inches.

117—WHITE JADE CARVING.

Two ducks, holding in their mouths branches of the sacred fungus and peaches, symbols of long life. Teakwood stand.

Length, $4\frac{1}{2}$ inches ; height, 3 inches.

118—JADEITE BOWL.

Pale-green texture, beautifully carved and polished.

Diameter, 5 inches.

119—MINIATURE SCREEN.

White jade medallion. Intricate openwork carving of symbols and floral scrolls.

120—WHITE JADE VASE.

Bamboo design, with shoots and branches carved in high relief. Teakwood stand.

Height, $5\frac{1}{2}$ inches.

121—WHITE JADE INCENSE-BURNER.

Finely carved and polished. Reticulated cover, surmounted by dragon ornament.

Height, $4\frac{1}{2}$ inches ; diameter, 6 inches.

122—BOX AND COVER.

White jade. Outer surface beautifully carved in low relief with floral scrolls. Carved teakwood high stand.

Height, $2\frac{1}{2}$ inches ; length, $5\frac{1}{2}$ inches.

123—WHITE JADE COVERED BOWL.

Outer surface artistically carved. Floral scrolls and various symbols.

Height, $3\frac{1}{2}$ inches ; diameter, $4\frac{1}{2}$ inches.

124—PANEL OF WHITE JADE.

Oval-shaped. Carved in high relief, with dragons and cloud forms.

Length, 7 inches ; width, $5\frac{1}{4}$ inches.

125—OVAL DISH, SHALLOW FORM.

Gray jade. Beautifully carved ornamentation of floral and leaf design.

Length, 6 inches ; height, $1\frac{1}{2}$ inches.

126—COVERED BOX.

Of fine gray jadeite. Outer surface exquisitely carved in low relief, with the eight Taoist symbols and Shou mark.

Height, $2\frac{1}{2}$ inches ; diameter, $5\frac{1}{4}$ inches.

127—CARVED JADE VASE WITH COVER.

Flat, ovoid-shaped. Pale green texture, with archaic designs in low relief, and openwork scroll handles and neck. Wood stand.

Height, 9 inches.

128—WHITE JADE COVERED VASE.

Quadrilateral figures carved in undercut and high relief. Teakwood stand.

Height, 4 inches.

129—GREEN JADE INCENSE-BURNER.

Globular-shaped. On tripod of grotesque heads. Finely carved with archaic designs in low relief. Cover surmounted by dragon medallions.

Height, $5\frac{1}{2}$ inches ; diameter, 4 inches.

130—WHITE JADE VASE WITH COVER.

Flat, ovoid-shaped. Sides are ornamented with deer beneath pine tree, and stork beneath maple tree. Carved in low relief ; openwork scroll handles on neck.

Height, 9 inches.

131—WHITE JADE VASE.

Lotus design, with leaves and branches carved in high relief. Carved teakwood stand.

Height, 5 inches.

132—GREEN JADE COVERED BOWL.

Beautifully carved in high relief, with floral scrolls. Handles of grotesque heads and openwork scrolls.

Height, 4 inches ; diameter, $7\frac{1}{2}$ inches.

133—WHITE JADE COVERED VASE.

Beautifully carved in low relief, with archaic designs and openwork scroll handles at neck. Teakwood stand.

Height, 7 inches.

134—IMPERIAL WINE-POT.

Pale green jade. Exquisitely carved in high and low relief, with floral and scroll designs. Group of finely carved teakwood stands, one of which is ornamented with a carved jade medallion.

135—WHITE JADE COVERED VASE.

Elephant head and ring handles. Carved in high relief with storks, pine tree, domestic and boating scenes. Carved teakwood stand.

Height, 9 inches.

136—WHITE JADE INCENSE-BURNER.

In form of a sarcophagus, with dragon-head scroll handles. Outer surface covered with relief carving of archaic designs. Carved teakwood stand.

Height, 4 inches ; length, 6 inches.

137—WHITE JADE CARVING.

Covered vase. Ornamentation illustrating a Chinese legend. Teakwood stand.

Height, $7\frac{1}{4}$ inches.

138—JADE BOWL.

Pale green texture, highly polished. Teakwood high stand.

Height, $3\frac{1}{2}$ inches ; diameter, $6\frac{1}{2}$ inches.

139—WHITE JADE CARVING.

Sacred bird phoenix, holding in its mouth a spray of flowers. Artistically carved in undercut and openwork. Teakwood stand.

Height, 6 inches ; length, 8 inches.

140—GREEN JADE VASE.

With sceptre and ring handles on shoulder. The vase is of brilliant green and has a highly polished surface and incised fret bands. Carved teakwood stand.

Height, 8 inches.

141—WHITE JADE CARVING.

A tablet having intricate openwork design of dragon and floral scrolls, skilfully designed and executed. Fine carved teakwood high stand.

Diameter, 6 inches.

142—WHITE JADE COVERED VASE.

Flat, ovoid-shaped, with sceptre and ring handles on neck. Ornamented with broad bands of archaic designs, and borders of sceptre-head scrolls and palmation carved in low relief. Group of teakwood stands.

Height, 11½ inches.

143—JADE BEAKER-SHAPED VASE.

Fashioned after an antique bronze. Artistically carved archaic design on body, and palmations covering upper and lower part of vase. Teakwood stand.

Height, 10½ inches.

144—WHITE JADE VASE.

In design of an ancient bronze. Ornamentation of archaic, foliated, and fret designs, carved in high and low relief. Teakwood stand.

Height, 8¾ inches.

145—GREEN JADE BOWL.

Low, circular form. Handles of butterflies with rings. Outer surface beautifully carved with floral scrolls in high relief. Carved teakwood high stand.

Height, 3 inches ; diameter, 11 inches.

146—IMPERIAL PERFUME-VASE.

Dark green jade, exquisitely and elaborately carved, and inlaid with white jade butterflies and other ornaments. Ring handles and reticulated cover, the whole mounted on a handsome carved teakwood stand which is inlaid with silver and ornamented with a railing of carved white jade.

Height, 13 inches.

147—IMPERIAL PERFUME-VASE.

Companion to the preceding.

148—SHRINE GARNITURE.

In artificially colored pink crystal quartz. Comprises incense-burner, vase, and covered perfume-box, all mounted on finely wrought gilt stands which are encrusted with turquoises and other precious stones, and are of Indian workmanship. Cover of incense-burner of similar workmanship. Group of extra stands in carved teakwood and rosewood.

149—EXTRAORDINARY SPECIMEN OF ANTIQUE JAPANESE WOOD CARVING.

In form of an incense-burner of artistic and beautiful design. A globular-shaped body, lined with gold, is supported by three slender legs, round each of which is a coiled dragon, and between them a rock-crystal sphere. The cover is surmounted by a chimæra carved in bold relief. Three handles of fish design and ivory rings are on the body, which is also ornamented with Buddhistic ceremonial scene. The whole mounted on a carved pedestal of teakwood with jade-stone panels.

Height, 17 inches ; diameter, 6 inches.

150—ALBUM OF 125 ORIGINAL WATER-COLORS, INK-DRAWINGS, AND SKETCHES.

By many well-known old masters, including Tosa Mitsuyoshi, Tosa Mitsu-atsu, Kano Torin, Tosa Mitsu-sada, Kinyei, Hokusai (over fifteen examples by him), Kioden, Yuzen, Hironobu, Shinrei, Bunsen, Takudo, and others.

151—CARVED WOOD INCENSE-BURNER.

Artistic ornamentation of birds of paradise and floral scrolls. Fine wrought openwork silver cover.

Height, 6 inches ; length, 7 inches.

152—ROCK CRYSTAL ORNAMENT.

Fruit design, with dragon-fly cut in matrix.

153—CORNELIAN ORNAMENT.

Red and white. Fungus design.

154—SNUFF-BOTTLE.

Carved lapis-lazuli.

155—CARVED AGATE ORNAMENT.

Lizard and lotus pod.

156—CARVED AGATE COUPE.

Blossoms cut in matrix. Teakwood stand.

157—CARVED AGATE ORNAMENT.

Peach fruit.

158—AGATE SNUFF-BOTTLE.

Jade stopper.

159—CARVED AGATE ORNAMENT.

Gourd design.

Diameter, $2\frac{3}{8}$ inches.

160—ROCK CRYSTAL SPHERE.

161—AMBER SNUFF-BOTTLE.

Lizard in relief.

162—GLASS SNUFF-BOTTLE.

Cameo cut. Turquoise-blue and milk-white texture.

163—SNUFF-BOTTLE.

Agate, with crystal stopper.

164—SMOKE CRYSTAL ORNAMENT.

Dog foo. Teakwood stand.

165—CARVED AMBER GROUP.

Japanese mythological subject. Carved teakwood stand.

Height, 3 inches; width, 3 inches.

166—GREEN AGATE SAUCER.

Finely polished.

Length, $4\frac{1}{2}$ inches.

167—AGATE SAUCER.

Red and white texture. Highly polished.

Length, 4 inches.

168—AGATE SAUCER.

Black and white texture. Highly polished.

Length, 3 inches.

169—SNUFF-BOTTLE.

Ch'ien-lung glass. Cameo cut. Ornamentation in ruby tint, on milk-white ground.

170—MINIATURE VASE.

Carved amber, sceptre with ribbon festoons carved in high relief. Ivory stand.

171—MINIATURE VASE.

Carved amethyst. Lizard, dragon, and flying bats in high relief.

Height, $3\frac{1}{2}$ inches.

172—ROCK CRYSTAL ORNAMENT.

Carved duck and ring design. Fine, clear texture. Carved teakwood high stand.

173—LIBATION CUP.

Carved wood. Branches and blossoms in under cut and high relief.

174—JASPER CARVING.

Trunk of tree, branches of peach fruit, and blossoms in undercut and bold relief. Carved ivory and teakwood stand.

Height, 3 inches ; length, $4\frac{1}{2}$ inches.

175—TORTOISE-SHELL ORNAMENT.

Japanese Sanpan.

176—TORTOISE-SHELL ORNAMENT.

Japanese Sanpan.

177—ROCK CRYSTAL VASE AND COVER.

Pure texture, finely carved and polished. Teakwood stand, inlaid with silver.

Height, $4\frac{1}{2}$ inches.

178—BROWN AGATE BOWL.

Handles and ornament of lizard design, carved in bold relief. Carved teakwood stand.

Height, 2 inches ; diameter, $4\frac{1}{2}$ inches.

179—ROCK CRYSTAL COVERED VASE.

Ovoid-shaped, with swan and water design at base. Artistically carved in openwork and in relief. Clear texture. Carved teakwood stand.

Height, 5 inches.

180—AGATE LIBATION CUP.

Floral designs, incised, and in slight relief.

Height, $2\frac{1}{4}$ inches ; length, $6\frac{1}{2}$ inches.

181—ROCK CRYSTAL TORTOISE.

Surmounted by crystal sphere, both of pure texture and beautifully carved. Teakwood stand.

Height, 4 inches ; length, 5 inches.

182—CARVED CORNELIAN VASE.

Red and white texture, design of pine and plum tree stumps, with branches cut in relief. Carved teakwood stand.

Height, 4 inches ; width, 4 inches.

183—ROCK CRYSTAL VASE.

Elaborately carved design of tree trunks, fungus, and branches of peach fruit. Carved teakwood stand.

Height, 5 inches.

184—ELABORATE CORNELIAN DOUBLE VASE.

Red and white texture. Design of tree trunks, with storks, and branches of peach fruit, the emblems of longevity. Carved in high relief. Carved teakwood stand.

Height, 5 inches ; width, 7 inches.

185—ELABORATE BLACK AGATE ORNAMENTAL PIECE.

Design of tree trunk, figure, and branches of blossoms in undercut and relief carving. Teakwood stand.

Height, 7 inches ; width, 7 inches.

186—CARVED CORNELIAN DOUBLE VASE.

Pink and white texture. Design of tree trunk, with stork, pine, and plum branches in high relief. Carved ivory and teakwood stand.

Height, $5\frac{1}{4}$ inches ; width, 8 inches.

187—TURQUOISE-BLUE GLASS VASE.

Bottle-shaped. Ch'ien-lung. Incised seal mark.

Height, 8 inches.

188—IMPERIAL YELLOW GLASS VASE.

Bottle-shaped. Ch'ien-lung. Engraved seal mark. Teakwood stand.

Height, 8 inches.

189—SAPPHIRE-BLUE GLASS VASE.

Bottle-shaped. Ch'ien-lung. Engraved character mark.

Height, 8 inches.

190—COUPE.

Yellow glass of the Ch'ien-lung period.

Diameter, $4\frac{1}{2}$ inches.

191—LARGE JADE CARVING.

Cow in repose. Teakwood stand.

Height, $4\frac{1}{2}$ inches ; length, $10\frac{1}{2}$ inches.

ORIENTAL TEXTILES

192—FUKUSA.

Brilliant red satin, with figure of god of longevity, deer, stalk, and two children woven in subdued colors and gold thread. Lined with green silk.

Length, 2 feet 5 inches ; width, 2 feet 1 inch.

193—FUKUSA.

Olive satin. Embroidered in colors and gold threads with floral designs, puppy dogs at play, and butterflies. Lined with cherry color crêpe.

Length, 2 feet 4 inches ; width, 2 feet 2 inches.

194—FUKUSA.

Turquoise-blue satin. Embroidery in gold thread, of turtles of longevity. Lined with red crêpe.

Length, 2 feet 11 inches ; width, 3 feet 4 inches.

195—FUKUSA.

Salmon-color satin, with bold decoration of carp and turbulent water embroidered in silks and gold thread. Lined with red crêpe.

Length, 2 feet 11 inches ; width, 2 feet 5 inches.

196—CHINESE HANGING.

Dark blue satin. Embroidered in floral medallions and scrolls in various shades of blue and white. Gold-thread border.

Length, 5 feet ; width, 1 foot 8 inches.

197—ANTIQUE TURKISH TABLE-COVER.

Bold floral design. Embroidered in various colors and brilliant red silk.

Length, 3 feet 10 inches ; width, 3 feet 10 inches.

198—ANTIQUE JAPANESE PRIEST'S ROBE.

Made of gold brocades of various patterns ; olive green predominating. Lined with green silk.

Length, 7 feet ; width, 4 feet.

199—ANTIQUE JAPANESE PRIEST'S ROBE.

Dark blue satin, with shou marks and floral panels, woven in gold thread. Lined with purple silk.

Length, 7 feet ; width, 4 feet.

200—ANTIQUE JAPANESE BROCADE.

Red silk ground, crest woven in green, white, and gold. Lined with white silk.

Length, 5 feet 4 inches ; width, 5 feet 4 inches.

201—ANTIQUE JAPANESE BROCADE.

Fine red silk, covered with floral sprays and pomegranates in rich colors and gold thread.

Length, 6 feet 8 inches ; width, 4 feet 6 inches.

202—ANTIQUE CHINESE SATIN HANGING.

Old red ground, with flowers, fruit, and symbols embroidered in silks and gold thread. Ch'ien-lung.

Length, 7 feet 10 inches ; width, 6 feet 4 inches.

203—JAPANESE TEMPLE HANGING.

Profusely ornamented with dragon crests, flowers, birds, and cloud forms in needlework and appliqué.

Length, 8 feet 4 inches ; width, 5 feet 4 inches.

204—LARGE JAPANESE TEMPLE HANGING.

Needlework and appliqué design of hawk, pine tree, storks, and serpent in low tones of colors.

Length, 6 feet ; width, 4 feet 6 inches.

205—JAPANESE TEMPLE HANGING.

Embroidered in silks and gold thread. Dragons, bird of paradise, cloud forms, and floral designs.

Length, 7 feet 10 inches ; width, 4 feet 10 inches.

206—THREE-FOLD SCREEN.

Chinese. Carved teakwood. Panels beautifully embroidered with rich-plumaged birds, flowers, butterflies, pine and willow trees, in brilliant colors of silk.

207—FIRE-SCREEN.

Carved teakwood. Panel richly embroidered with birds, flowers, and pine tree in brilliant silks.

ANTIQUE RUGS

208—ANTIQUE KOULA RUG.

Centre panel is in jade green, with mosque lamps and flowering designs in pink, yellow, and black ; seven narrow borders of shawl pattern in red and white, and two wide borders, with conventional floral scrolls, frame the centre panel.

Length, 91 inches ; width, 57 inches.

209—ANTIQUE KIRMAN RUG.

Solid ground of brilliant red, thickly covered with palm-leaf or river-loop design in blue, green, white, and black, delicately bordered in black with conventional flowers.

Length, 80 inches ; width, 49 inches.

210—ANTIQUE DAGHESTAN PRAYER RUG.

Ivory-white centre, which is covered with conventionalized palm leaves of various design woven in fine tones of turquoise and sapphire blue, yellow, red, and brown ; framed by three borders of yellow and deep blue.

Length, 57 inches ; width, 44 inches.

211—ANTIQUE MELES.

Ivory-white centre panel, with corners in dark blue and green. Bold conventional forms in brilliant colorings ; finely framed by three borders.

Length, 66 inches ; width, 51 inches.

212—ANTIQUE MELES.

Ivory-white centre, with sapphire-blue ornament and corners. Conventional floral designs in red and blue ; framed by a series of three borders.

Length, 66 inches ; width, 55 inches.

213—ANTIQUE GHIORDES PRAVER RUG.

In solid sapphire blue, with pendent floral lamp. A fine succession of borders on yellow, white, and brown ground, with conventional flowering in subdued tones.

Length, 80 inches ; width, 58 inches.

214—ANTIQUE GHIORDES PRAYER RUG.

Turquoise-blue and wine-red centre panel, surrounded by a series of sixteen narrow borders of pink, turquoise blue, red, black, and old ivory. Entire surface profusely covered with conventionalized roses in various tones.

Length, 70 inches ; width, 46 inches.

215—ANTIQUE GHIORDES PRAYER RUG.

Turquoise-blue centre, figured with floral columns and pendent design. Finely framed in rich borders of harmonious colorings.

Length, 68 inches ; width, 48 inches.

SECOND AFTERNOON'S SALE

Wednesday, April 11th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SWORD-GUARDS

216—SWORD-GUARD.

Yellow bronze. Figures and stork wrought in relief and inlaid with silver, gold, and shakudo.

217—SWORD-GUARD.

Yellow bronze. Openwork design—hawk and pine tree.

218—SWORD-GUARD.

Iron, with gold rim. Relief ornamentation in various metals, of Japanese mythological subject.

219—SWORD-GUARD.

Yellow bronze. Carp finely modelled in high relief in shakudo ; grasses and other ornamentation, in gold and copper bronze.

220—SWORD-GUARD.

In gold, silver, and shakudo. Finely wrought relief ornamentation of grasshoppers, dragon-fly, and vines.

221—SWORD-GUARD.

Old iron. Ornamentation, in low relief, of figures and pine tree. Slight incrustation of gold and silver. Signed, Kaneiye, resident of Fin-shima, Province of Yamashiro. Sixteenth century.

221a—SWORD-GUARD.

Shakudo. Decorated with two dragons coiling around the edge of the guard, made of gold and incrustated in high relief and carved. Signed, Tan-mu sai Tai zan Moto-akira. Seal. Early nineteenth century.

222—SWORD-GUARD.

Red bronze. In imitation of worm-eaten wood. Artistically wrought serpent in silver coiling over edge. Signed, Masa-haru. Eighteenth century.

223—SWORD-GUARD.

Yellow bronze. Relief ornamentation of head and tail of carp, implements, and clusters of fruit in red bronze, silver, and gold. By Tōu. Eighteenth century.

224—SWORD-GUARD.

Solid silver. Carved in design of turbulent water. By Yanagawa Nawo Muraji. Eighteenth century.

224a—SWORD-GUARD.

Shakudo. The subject of decoration representing "the famous sea fight of Dan-no-ura," near Shimonoseki, about 1140 A.D., between two great generals of the clans of Minamoto and Taira. The work executed on shakudo with gold incrustation in relief, the wave decoration in silver carved in relief and chased. An ex-

ample of very high quality and importance. The guard, although not signed, belongs to latter part of eighteenth century.

225—SWORD-GUARD.

Shakudo. Relief figures, and Mount Fuji, in gold and silver. By Shoraku. Eighteenth century.

226—SWORD-GUARD.

Silver and yellow bronze. Finely wrought relief ornamentation of Buddhistic ceremonial subject in gold, silver, and red bronze. By Masa-haru. Eighteenth century.

227—SWORD-GUARD.

Solid silver. Skilfully wrought openwork design of a coiled dragon holding in his claw the sacred pearl. Masterpiece of Hiraishi Morichika. Eighteenth century.

228—SWORD-GUARD.

Shakudo. Raised figures, pine tree, and other ornamentation, incrustated with gold, silver, and red bronze. By Hama Miboku. Eighteenth century.

229—SWORD-GUARD.

Yellow bronze. Pigeons, deer, and pine trees in relief in gold, silver, and shibuichi. By Hosai-Hideoki. Eighteenth century.

230—SWORD-GUARD.

Silver and iron. On obverse, bold figure of demon in copper, bronze, and gold; on reverse, temple lantern and birds in shibuichi and gold. Signed, Sōmiu. Early eighteenth century. By order of Daimio Mutsu.

231—SWORD-GUARD.

Iron. Spirited battle scene in pierced work and incrustated in gold and red bronze. Signed, Sō-Leishi Niudo Soten. Seventeenth century.

232—SWORD-GUARD.

Shakudo, with gold rim. Fabulous animals, rocks, and bamboo wrought in relief in gold, red bronze, and shibuichi. By Inagawa Nao Ko. Eighteenth century.

233—SWORD-GUARD.

Silver. Ornamentation of birds of paradise and cloud forms, carved and wrought in relief; beaded rim. By Tomo-Masa, Province of Miyatsu.

233a—KNIFE-HANDLES.

Four specimens in shibuichi silver and shakudo. All ornamented with gold and other metals.

4 pieces.

233b—TWO PANELS.

Shakudo. With repoussé and inlaid ornamentation of storks, grasses, and cloud forms in precious metals.

2 panels.

233c—POUCH-ORNAMENTS.

Wrought in bronze. Banner design in silver, gold, and shakudo.

2 pieces.

233d—SWORD-ORNAMENTS.

Finely wrought in precious metals of shibuichi and shakudo. Mostly signed by artists.

12 pieces.

233^e—SWORD-ORNAMENTS.

Finely wrought in precious metals of shakudo and shibuichi.

12 pieces.

233^f—SWORD-ORNAMENTS.

Finely wrought in precious metals of shibuichi and shakudo.

12 pieces.

233^g—SWORD-ORNAMENTS.

Finely wrought in precious metals of shibuichi and shakudo.

12 pieces.

233^h—SWORD-ORNAMENTS.

Finely wrought in precious metals of shibuichi and shakudo.

4 pieces.

DAIMIO SWORDS

234—DAIMIO SHORT SWORD.

Finely grooved blade. Signed, Mori-Mitsu. Seventeenth century. Black lacquered scabbard decorated with fern leaves and cherry blossoms in gold. Mountings and ornaments exquisitely wrought in silver and gold. By Nakagawa-Katsumi. Nineteenth century.

235—DAIMIO SHORT SWORD.

Finely wrought blade. Early seventeenth century. Black lacquered scabbard and gold cloudings. Chased silver and gold mountings and ornaments by Motoharu. Nineteenth century.

236—DAIMIO SHORT SWORD.

Keen blade. Signed, Motohira of Satsuma. Dated, Temmei period, 1790. Scabbard, hilt, guard, and mountings finely wrought in silver. Cloisonné enamel ornamentation.

237—DAIMIO SHORT SWORD.

Fine blade. Seventeenth century. Black and aventurine lacquer scabbard. Exquisitely wrought silver and gold mountings. By Kita Takehidé. Early nineteenth century.

238—DAIMIO SHORT SWORD.

Fine keen blade. Signed Sukemuné, sixteenth century. Etched lacquered scabbard. Finely wrought silver mountings, knife handle, and chop-sticks. By Hiraishi Shinzui. Eighteenth century.

239—SHORT SWORD.

Length of blade, $11\frac{1}{4}$ inches. Made by Sada-Kazu; date, 1860. Blade finely carved with figure of dragon, casting forth from his mouth the Ken, or holy sword. Hilt and scabbard of wood, with ornamentation throughout of solid gold, delicately carved. A flight of birds forms the ornament on one side of the hilt; and on the other, silver waves beating against a bamboo basket, used as a breakwater, are carved in gold. Pine trees carved in gold on shibuichi ground, with a sail in the distance, form the ornament on the scabbard. The Kodzuka, of solid gold, is also ornamented with bamboo breakwater baskets and a flight of birds. The Kojiri and Tsuba are similarly ornamented. The name of the artist is Katsu-Mori.

240—DAIMIO SHORT SWORD.

Black lacquered scabbard. Artistically wrought mountings, ornaments, and knife handle. By Sei-men. Nineteenth century. Finely grooved and carved blade by Nobu-Kuni. Sixteenth century.

241—DAIMIO SHORT SWORD.

Remarkably fine blade, engraved with inscription. Aventurine lacquered scabbard, with crest in black. Artistically wrought silver mountings, ornaments, knife handle, and chop-sticks.

242—DAIMIO SHORT SWORD.

Fine, keen blade. Black and red mottled lacquer scabbard. Shakudo and gold mountings, ornaments, and knife handles.

243—DAIMIO SHORT SWORD.

Fine, keen blade. Corrugated black lacquer scabbard. Chased silver mountings and chop-sticks. Gold dragon ornaments.

244—DAIMIO SHORT SWORD.

Keen blade, with wave marks. Brown lacquer scabbard. Silver and shakudo mountings and ornaments.

245—DAIMIO SHORT SWORD.

Long, slender blade. Black lacquer scabbard. Artistic silver mountings and ornaments.

246—DAIMIO DRESS SWORD.

Remarkably fine blade, with groove and wave markings. Black lacquer scabbard, with etched ornamentation. Beautifully wrought silver and gold guard, mountings, and ornaments of cherry blossom design. Shark-skin handle.

DAIMIO PIPES.

247—SILVER PIPE.

Ornamentation inlaid in various metals. Grotesque and other figures.

248—SILVER PIPE.

Ornamentation of chrysanthemum flowers, engraved and modelled in high relief. Inlaid with copper, bronze, and other metals.

249—ELABORATE SILVER PIPE.

Dragon and cloud forms boldly wrought in relief.

250—SILVER PIPE.

Repoussé chased ornamentation, sprays of peonies.

251—SHIBUICHI AND SILVER PIPE.

Gourd vine, modelled in relief.

252—JAPANESE PIPE.

Shibuichi and silver ornamentation engraved and carved in relief. Figure beneath pine tree. Signed with seal of Masa-haru.

253—DAIMIO PIPE.

Exquisitely wrought in gold, with relief ornamentation of plum blossoms and chrysanthemum flowers. Made by Kazuya.

INROS

254—INRO.

Five sections. Gold lacquer. Decorations of falcon resting on a branch, and sparrows and plum trees, exquisitely painted inside of panels in beautiful gold lacquer. Interior of Nashiji. Signed Kōrū. Nineteenth century. Has carved wood netsuke. Slide of silver bronze.

255—INRO.

Four sections. Black tsuikoku wood. "Storm-dragon" spiritedly carved. Carved wood netsuke in shape of tiger. Shibuichi slide. Nineteenth century.

256—INRO.

Six sections. Black lacquer. Decoration of chrysanthemum flowers, beautifully painted in fine gold lacquer variously shaded, over fine background. Interior of Nashiji of high grade. Date, probably 1700-1720.

257—INRO.

Six sections. Gold lacquer. Clouded Nashiji lacquer finish throughout the interior. Decoration of hollyhocks and rocks richly painted in raised gold lacquer and filled in with cut-gold leaves. Ivory netsuke, in design of boy. Ivory slide with figure of shoki. A refined example of early eighteenth century.

258—INRO.

Five sections. Gold lacquer. Design of a bundle of wood tied with cord, decorated with floral vines partly inlaid with mother-of-pearl. Carved wood netsuke lacquered with figure design. Bronze slide with chased flowers. Early eighteenth century.

259—INRO.

Three sections. Form of chrysanthemum flower. A large chrysanthemum flower, admirably painted in rich gold lacquer. Nashiji inside. Ivory netsuke. Silver spider slide. Early eighteenth century.

260—INRO.

Five sections. Gold lacquer. Palace garden and court-nobles, landscape, and stream exquisitely painted in gold lacquer. Minutest details are observed in this beautiful specimen of lacquer work of early seventeenth century. Ivory netsuke. Slide of silver. By Mitsu-hide. Signed.

261—INRO.

Six sections. Gold powdered lacquer. Tortoise, pencilled in exceedingly fine gold lacquer. A valuable specimen by the famous artist Yoyusai. Eighteenth century. Ivory netsuke by Shiurakusai. Silver slide.

262—INRO.

Five sections. Black lacquer. Chinese lion and peony flowers, decorated in flat inlay of mother-of-pearl over beautiful black lacquer. Interior is of black lacquer. Cloisonné slide. A specimen of seventeenth century.

263—INRO.

Five sections. Black lacquer. Landscape, pine, fir trees, and fences most artistically painted in gold lacquer of various shades ; the tree trunks and fences are partly inlaid with mother-of-pearl. Inside is of Nashiji. Carved ivory netsuke in design of priest and fox. Stone slide. Early eighteenth century.

264—INRO.

Five sections. Gold lacquer. Chrysanthemum flowers admirably painted in fine gold lacquer. Nashiji covers the interior. Gold lacquer netsuke, with flower in mother-of-pearl inlay. Bronze slide of openwork design.

265—INRO.

Five sections. Black and gold lacquer. Crows and moon beautifully painted in polished lacquer, beneath floral vines in gold lacquer. Clouded Nashiji covers interior. Gold lacquer netsuke. Gold slide in shape of chrysanthemum flowers. Seventeenth century.

266—INRO.

Five sections. Gold lacquer. Ducks painted in medallion in gold lacquer, and chrysanthemum flowers on reverse beautifully rendered in gold lacquer. Nashiji finish inside. Signed Kozan. Nineteenth century.

267—INRO.

Five sections. Black lacquer. A grass-boy riding on a cow, and willow trees above, exquisitely painted in beautiful gold lacquer. Nashiji finish throughout the interior. Ivory netsuke of Hotei design. Bronze slide. Nineteenth century.

268—INRO.

Two sections. Wood. Tortoise carved with artistic skill. Carved wood netsuke in design of small turtles by Inéwo. Bronze slide in shape of jar.

269—INRO.

Five sections. Black lacquer of high polish. Ferryboat and landscape decoration cover entire

surface of the intro, and are beautifully painted in dull gold lacquer. Carved wood netsuke of figure design. Bronze slide of peony flowers. Seventeenth century.

270—INRO.

Four sections. Black lacquer. Decoration of Howo bird in bronze incrustation, pine trees in heavy gold lacquer. Agate netsuke mounted in silver. Silver slide in design of dove. Seventeenth century.

271—INRO.

Five sections. Gold lacquer. On each of five sections are painted, in fine gold lacquer, flowers, plants, and grasses, with much artistic skill. Interior is of fine Nashiji finish. Carved wood netsuke in design of imps being dispelled on New Year's Day. Stone slide. Signed, Kaji-Kawa. Seal. Eighteenth century.

272—INRO.

Five sections. Gold lacquer. Landscape, waterfalls, and pine trees painted in raised gold lacquer over surface of fine gold-powdered lacquer, part of the sky effect and trunks of trees being inlaid with gold mosaics. A specimen of most exquisite workmanship. Interior of Nashiji. Ivory netsuke, carved with shoki riding on horseback. Stone slide. Seventeenth century.

273—INRO.

Five sections. Black lacquer. Chrysanthemum flowers in medallion, richly painted in gold lacquer over black lacquer. Ivory netsuke in design of boy. Stone slide. End of seventeenth century.

274—INRO.

Six sections. Gold lacquer. Chrysanthemum garden, with fences exquisitely painted in rich gold lacquer of various shades, the flowers and fences finished in many layers of fine gold lacquer. Ivory netsuke. Silver slide. Signed, Kaji-Kawa. Seal. Early eighteenth century.

275—INRO.

Six sections. Black lacquer. Chrysanthemum flowers profusely painted in various gradation of lacquers. Inside is of fine Nashiji lacquer. Carved ivory netsuke in design of insect. Open-work bronze slide. Signed, Kaji-Kawa. Date, about 1700-1720.

276—INRO.

Five sections. Gold lacquer. Tortoises, bamboo, pine and plum trees decorated in raised gold lacquer. Interior of Nashiji. Carved ivory netsuke decorated with figures and verses. Carved ivory slide in design of daruma, by Minkoku.

277—INRO.

Five sections. Gold lacquer. Falcons resting on frame, painted in fine dull gold powdered lacquer. Nashiji finish inside. Carved ivory netsuke. Bronze slide. Signed, Nikkosai. Eighteenth century.

278—INRO.

Five sections. Black lacquer. Decoration of hat and fish, beautifully painted in raised gold lacquer of various tints. Nashiji finish inside. Carved ivory netsuke. Stone slide. Early eighteenth century.

279—INRO.

Four sections. Gold lacquer. Chrysanthemum flowers in gold lacquer and mother-of-pearl inlay, the reserve spaces filled in with gold mosaics. Fine Nashiji finish inside. Carved ivory netsuke. Silver slide by Tenmin. Inro by Tōyō. Eighteenth century. A superb example.

280—INRO.

Five sections. Gold powdered lacquer. Seated figure of lady, partly covering her face with fan, exquisitely painted in gold lacquer and inlaid with mother-of-pearl. Nashiji finish inside. Carved wood netsuke in form of dog-foo. Agate slide. Signed Jōka. Seal. Nineteenth century.

281—INRO.

Six sections. Gold lacquer. Beautiful decoration of chrysanthemum flowers inside of medalion, richly painted over finely powdered gold lacquer. Red Nashiji of high grade covers interior. Carved wood netsuke. Porcelain slide. Seventeenth century.

282—INRO.

Three sections. Black lacquer. Fish decoration in mother-of-pearl inlay, artistically rendered, giving effect of natural colors. Black lacquer inside. Ivory netsuke and slide. Signed Tōgi. Eighteenth century.

283—INRO.

Five sections. Black lacquer. Chrysanthemums and other flowers profusely painted in gold lacquer and inlaid with mother-of-pearl, giving each their natural color effects. Carved wood netsuke, by Masanawo. Carved ivory slide. Early seventeenth century.

284—INRO.

Six sections. Gold lacquer. Plants and rocks decorated, in gold lacquer and mosaic inlay. Nashiji finish inside. Gold lacquer netsuke. Blue stone slide. Early seventeenth century.

285—INRO.

Six sections. Gold lacquer. Charming decoration of landscape, houses, and figures, painted with lacquers in various gradations, and partly with gold mosaic inlay. Nashiji covers interior. Carved wood netsuke by Masanawo. Coral slide. Signed Bunriūsai. Early eighteenth century.

286—INRO.

Five sections. Black lacquer. Decoration of palace garden and flower cart in polished gold lacquer, the cherry blossoms inlaid with leaf-gold lacquer, while pine trees are exquisitely painted in polished gold lacquer. Inside is of clouded Nashiji. Ivory netsuke. Shakudo slide with shibuichi finish. Eighteenth century.

287—INRO.

Five sections. Gold powdered lacquer. Peacock and peahen on cherry tree, beautifully painted in raised gold lacquer. Nashiji finish inside. Ivory netsuke carved with Kinkō sennin riding on the winged fish. Stone slide. Signed, Kakosai. Nineteenth century.

288—INRO.

Four sections. Black lacquer. Autumn grasses and plants in raised and flat gold lacquer. Carved ivory netsuke. Gold slide with shakudo finish. Nineteenth century.

289—INRO.

Five sections. Cinnabar lacquer. Chinese sages under pine trees. Boldly carved and lacquered with artistic freedom and skill. Carved wood netsuke in design of fox reading book. Cinnabar lacquer slide. Early seventeenth century.

290—INRO.

Four sections. Gold lacquer. Helmet, poem, and plum flowers painted in gold powdered lacquer in various gradations, and partly inlaid with gold mosaics and mother-of-pearl. Inside is of Nashiji. Ivory carved netsuke. Ivory slide in shape of daruma. Early eighteenth century.

291—INRO.

Four sections. Gold Nashiji. Wild chrysanthemums painted in powdered gold lacquer and partly sprinkled with gold leaf, over Nashiji ground. Nashiji finish inside. Gold lacquer netsuke. Bronze slide. Seventeenth century.

292—INRO.

Six sections. Gold and black lacquer. A garden of chrysanthemum flowers, with stream running around. Carefully painted in gold lacquers in various layers. Inside is of Muranashiji of best quality. Ivory netsuke of fish design. Bronze slide. Seventeenth century. A choice piece.

293—INRO.

Five sections. Black lacquer. Carved. Sun and moon, with splashing waves beneath, carved in bold relief. Nashiji inside. Carved wood netsuke. Silver slide. Eighteenth century.

294—INRO.

Six sections. Gold lacquer. Pine trees, bamboo, and plum flowers painted in fan-shape medallion. Nashiji of high grade covers inside of inro. Carved wood netsuke of Jurojin. Stone slide. Early seventeenth century.

295—INRO.

Six sections. Gold lacquer. Landscape and birds and flowers painted in gold lacquer, and partly inlaid with particles of gold leaf. Inside is of fine Nashiji. Ivory netsuke of toshitoku. Cloisonné slide. Signed, Ko-gen. Seventeenth century.

296—INRO.

Five sections. Black lacquer, polished. Beautiful design of autumnal grasses decorated in togidashi lacquer with artistic skill. Carved wood netsuke. Silver bronze slide. Nashiji inside. Eighteenth century.

297—INRO.

Five sections. Black and gold lacquer. Storks, plum tree, and kiri flowers ; Howo birds admirably painted inside of panels of fan shape, in beautiful gold lacquer. Inside of fine Nashiji. Carved wood netsuke. Carved slide by Kozan. Signed, Uméhara Anritsusi. Eighteenth century.

298—INRO.

Four sections. Wood. Chinese children carved in low relief with admirable skill. Carved wood netsuke of Howo bird and kiri leaves by Masakatsu. Porcelain slide. Nineteenth century.

299—INRO.

Five sections. Black lacquer. Decorated with Chinese inscriptions, signifying "Preparedness prevents danger," in gold powdered lacquer. Inside is of Nashiji. Lacquer netsuke stone slide. Eighteenth century.

300—INRO.

Five sections. Gold lacquer. The six famous poets painted in gold lacquer, in fan-shape panels. Nashiji finish inside. Carved wood netsuke of dog-foo design. Bronze slide. Signed Kozan. Early eighteenth century.

301—INRO.

Four sections. Black togidashi lacquer. Two figures and raft, inlaid with pottery and painted in gold lacquer. A piece of rare and artistic merit. Nashiji finish inside. Pottery netsuke and stone slide. Signed Tōyō. Seal, eighteenth century.

302—INRO.

Five sections. Gold lacquer. Autumnal grasses, exquisitely painted in gold lacquers of various shades. Nashiji finish inside. Signed, Kaji-Kawa. Nineteenth century.

SUPERB LACQUERS

303—SET OF FOUR WINE-SAUCERS.

Red lacquer. Decorated with flying storks, turtles of longevity, pine and bamboo tree in gold and other lacquers.

304—RED LACQUER WINE-SAUCER.

Ornamented with mountain scenery and stream in gold lacquer.

305—CARVED WOOD BOX.

Circular shape, on four feet. Relief ornaments in carved ivory.

Height, 5 inches.

306—BOX, WITH TRAY INSIDE.

Gold lacquer. Chinese children at play in a garden. Carefully painted in gold lacquer of various tints and in different layers. On the tray a garden scene is painted in gold lacquer. Plants painted around the sides. Nashiji lacquer inside. Eighteenth century.

Height, 2 inches ; diameter, 3 inches by $3\frac{1}{2}$ inches.

307—Box.

Black lacquer. Plum tree, storks, and peony flowers in gold lacquer, and birds and autumnal grasses in gold lacquers of various layers. Interior is of Nashiji lacquer. Early nineteenth century.

Height, $1\frac{1}{2}$ inches ; diameter, $2\frac{1}{2}$ inches by $3\frac{1}{4}$ inches.

308—Box.

Black lacquer. Autumnal grasses in polished gold lacquer. Interior and back of the box similarly treated. Eighteenth century.

Height, 1 inch ; diameter, 3 inches by 2 inches.

309—PERFUME-BOX.

Gold lacquer. Country houses, fence, and pine trees in lacquer of successive layers. Around the sides are painted landscapes. The back is decorated with rice-field and scare-crows over Nashiji ground. Eighteenth century.

Height, $\frac{3}{4}$ inch ; diameter, $2\frac{1}{2}$ inches by $2\frac{1}{4}$ inches.

310—Box.

Diamond-shaped. Black lacquer. Nashiji inside. Landscape, waterfall, and cherry blossoms in profusion, in lacquer of various layers, and partly in gold mosaic inlay. Date about 1800.

Height, $1\frac{1}{4}$ inches ; diameter, 3 inches by $4\frac{3}{4}$ inches.

311—Box.

Heart-shaped. Gold Nashiji lacquer. Quails and chrysanthemum flowers in gold lacquer over Nashiji ground. Pine trees in gold lacquer on sides. Early seventeenth century.

Height, 1 inch ; diameter, $3\frac{1}{2}$ inches by $2\frac{1}{4}$ inches.

312—SAKÉ CUP.

Vermilion red lacquer. Decoration of landscape, pine trees, and rocks, painted in fine gold lacquer.

Diameter, 4 inches.

313—SAKÉ CUP.

Vermilion red lacquer. Profuse painting of fern decoration over entire surface of the cup, in beautiful gold lacquer of various tints. A choice example. Eighteenth century.

Diameter, $3\frac{1}{4}$ inches.

314—SAKÉ CUP.

Vermilion red lacquer. Decoration of leaves, painted in dull gold lacquer. Signed, Koma.

Diameter, 3 inches.

315—Box.

Black lacquer. Chrysanthemum garden and fence design, most admirably painted in rich gold lacquer of various layers and shades, partly inlaid with gold lacquer mosaics. Inside is of fine Nashiji. Entire surface covered with a similar decoration to that on the cover. Eighteenth century.

Height, $2\frac{1}{4}$ inches ; diameter, 9 inches by 11 inches.

316—TRAY.

Square, with rounded corner. Black lacquer. Decorated with chestnuts and leaves in gold lacquer. The edges and back finished in Nashiji lacquer. Eighteenth century.

Length, $6\frac{1}{4}$ inches ; width, $6\frac{1}{4}$ inches.

317—TRAY.

Gold lacquer. "The Seven Gods of Good Fortune," exquisitely painted in gold lacquer of various colors, and in successive layers, over dull gold ground. The edges inlaid with gold mosaics. Eighteenth century.

Length, 3 inches ; width, $3\frac{1}{2}$ inches.

318—BOX WITH TRAY.

Leaf-shaped. Gold lacquer. Chrysanthemum flowers in powdered gold lacquer, butterfly and leaves in mother-of-pearl inlay, heavily painted in raised lacquers. Cup and vines design decorate the tray. Chinese grasses and gourds painted around the sides.

Height, $2\frac{1}{2}$ inches ; diameter, 6 inches by $9\frac{1}{2}$ inches.

319—BOX.

In shape of two books. Black lacquer. Landscape, houses, and waterfalls in togidashi gold lacquer. Nashiji inside.

Height, $1\frac{3}{4}$ inches ; diameter, $3\frac{3}{4}$ inches by $4\frac{3}{4}$ inches.

320—BOX.

Black lacquer. Pine and plum trees, stream, and landscape scenery, treated in gold lacquers of successive layers and highly polished. Four sides similarly painted. Clouded Nashiji finish inside. Silver ring handles. Latter part of eighteenth century.

Height, 3 inches ; diameter, 5 inches by 6 inches.

321—LARGE BLACK AND GOLD LACQUER STAND.

Handsomely lacquered in gold.

322—PERFUME-BOX IN TWO SECTIONS.

Gold lacquer. A treasure boat full of precious objects in fine gold lacquer, minutely painted on the cover. The sides are similarly treated in gold lacquer. Back of cover is painted with landscape decoration. Nashiji inside.

Height, $2\frac{3}{4}$ inches ; diameter, $4\frac{3}{4}$ inches by $3\frac{3}{4}$ inches.

323—SAKÉ CUP.

Red lacquer. Ferns in yellow and green gold lacquer. Early nineteenth century.

Diameter, $4\frac{1}{2}$ inches.

324—Box.

Double fan-shaped. Gold lacquer. Bleaching scene painted in finely powdered gold lacquer. Two women beating cloth in front of house, a priest watching flying chidori, most carefully painted in fine gold lacquer. Decoration of peaches and birds inside of the box, also painted in fine gold lacquer. Eighteenth century.

Height, $1\frac{1}{4}$ inches ; diameter, 4 inches by $2\frac{1}{2}$ inches.

325—SAKÉ CUP.

Nashiji lacquer. Chrysanthemum flower and river scenery and "Awoye" crests beautifully painted in gold lacquer over Nashiji ground. Eighteenth century.

Diameter, 4 inches.

326—PERFUME-BOX.

Gold lacquer. Design of paper foldings on cover. Exquisitely painted and inlaid with gold lacquer mosaics, and partly decorated with figured chrysanthemum, crests, and Chinese grass pattern. Inside is of Nashiji. Eighteenth century.

Diameter, 2 inches by $2\frac{1}{2}$ inches.

327—Box.

Gold lacquer. Butterflies profusely painted in gold lacquer over polished gold lacquer background. Nashiji lacquer finish inside. Rims covered with lead. Has silk tassels. Eighteenth century.

Height, 2 inches ; diameter, $2\frac{1}{2}$ inches square.

328—PERFUME-BOX.

In shape of a persimmon. Vermilion red lacquer of best quality. Leaves and branches prettily decorated in powdered lacquer. Interior is of finest clouded Nashiji lacquer.

329—SAKÉ CUP.

Vermilion lacquer. Landscape, pine trees, and cranes in lacquers of successive layers, and inlaid with gold mosaics both inside and out. Eighteenth century.

Diameter, $4\frac{1}{2}$ inches.

330—SAKÉ CUP.

Vermilion lacquer. Landscape, storks, and bamboo in raised gold lacquer of successive layers. Decorated in exquisite style. Eighteenth century.

Diameter, 5 inches.

331—SAKÉ CUP.

Vermilion lacquer. Landscapes, waterfall, and plum trees, and flying storks beautifully rendered in gold lacquer of successive layers. Eighteenth century.

Diameter, $5\frac{1}{2}$ inches.

332—TRAY.

Black lacquer. Autumnal grasses prettily decorated in fine gold lacquers. Eighteenth century.

Diameter, $5\frac{3}{4}$ inches by $3\frac{3}{4}$ inches.

333—YUTO.

For hot water for table use. Gold Nashiji lacquer. Family crests of Tokugawa and Chinese grass patterns painted in gold lacquer. Eighteenth century.

Height, $5\frac{1}{2}$ inches.

334—Box.

Gold lacquer. Two figures of court nobles on cover, in gold lacquer painted on black lacquer ground. Around the sides are sword-guard decorations in gold lacquers painted to represent various kinds of metal work. An old specimen.

Height, $4\frac{1}{2}$ inches ; length, 9 inches ; width, 7 inches.

335—Box.

Contains tray and six small boxes. Gold Nashiji lacquer. Crests of Daimio Ogasawara and leaves profusely painted in gold lacquer on cover and around sides of box. The six smaller boxes and tray also decorated in similar style to the larger box. Interior is of clouded Nashiji lacquer and partly decorated in Chinese grass pattern. Silk cords and tassels.

Height, $2\frac{1}{2}$ inches ; diameter, 3 inches by $3\frac{1}{4}$ inches.

336—WRITING-CASE.

Black lacquer, with gold lacquer decoration. Landscapes and houses painted in several kinds of the finest lacquer of varied tints. On back of the cover are maple-tree and moon, elegantly treated in finest gold lacquer over the beautifully covered Muranashiji background ; parts of trees are in gold lacquer mosaic inlay, while the sun behind the trees is in red lacquer. Interior is decorated with scattering leaves of maple on Nashiji ground. Ink-stone also partly covered

with gold lacquer. Oblong-shaped water-holder made of gold. A fine specimen of seventeenth century.

Height, $1\frac{3}{4}$ inches ; length, 9 inches ; width, $8\frac{1}{4}$ inches.

337—WRITING-CASE.

Gold lacquer. Decorated on cover with fan, inside of which is painted with wild chrysanthemum and autumnal grasses. The back of cover is decorated with Chinese landscape and chrysanthemum flowers in several kinds of gold lacquers in different layers. Interior is of Nashiji finish, partly decorated with sketchy landscape. Ink-stone partly covered with gold lacquer. Bronze water-holder ; this piece belongs probably to the end of the Kama Kura period (fourteenth and fifteenth centuries).

Height, $1\frac{1}{4}$ inches ; length, $7\frac{3}{4}$ inches ; width, $7\frac{3}{4}$ inches.

338—Box.

Oblong. Gold lacquer. Flocks of flying cranes, painted in gold lacquers finely powdered, and in various layers. Inside is of Nashiji, and decorated with peony and butterflies.

Height, $1\frac{1}{4}$ inches ; diameter, $7\frac{1}{4}$ inches by 3 inches.

339—Box.

Two sections, in diamond-shape. Gold lacquer. Vines and leaves painted in gold lacquer over entire surface. Inside is of Nashiji.

Height, $2\frac{1}{2}$ inches ; diameter, $3\frac{1}{2}$ inches by $2\frac{1}{2}$ inches.

340—Box.

Persimmon-shaped. Dull gold lacquer. Nashiji finish inside. Leaves and stems exquisitely painted in gold lacquer.

Height, $2\frac{3}{4}$ inches ; diameter, 3 inches.

341—Box.

Black and gold lacquer. Shape of Japanese banjo. Decoration most minutely executed in gold lacquer of various layers and tints. Inside is of Nashiji. Back is decorated in silver lacquer. Eighteenth century.

Height, $\frac{3}{4}$ inch ; diameter, 1 inch by 3 inches.

342—SAKÉ CUP.

Gold powdered lacquer. Ceremonial hat, box, and basket of peaches painted in centre, in gold lacquers of various layers and tints. Signed, Hakurio.

Diameter, 4 inches.

343—Box.

Diamond-shaped. Black polished lacquer. Pine trees and tsubaki flowers painted in beautiful gold lacquer. Interior is of Nashiji. Eighteenth century.

Height, $1\frac{1}{4}$ inches ; diameter, 5 inches by $3\frac{1}{4}$ inches.

344—Box.

Black lacquer. Nashiji inside. Pine tree, bamboo, and plum decoration painted in gold lacquer of various gradations. Eighteenth century.

Height, $1\frac{1}{2}$ inches ; diameter, $3\frac{1}{4}$ inches by $2\frac{1}{2}$ inches.

345—PERFUME-BOX.

Gold lacquer. Flower-shaped. Tsubaki flowers and leaves, beautifully painted in gold lacquer in different layers. Nashiji finish inside.

Height, $1\frac{1}{2}$ inches ; diameter, 5 inches by $3\frac{1}{4}$ inches.

346—STAND AND COVER (FOR TEACUP).

Fine Nashiji lacquer. Chrysanthemum flowers. Decorated in gold lacquer over Nashiji ground. Seventeenth century.

Height, 4 inches ; diameter, $6\frac{1}{4}$ inches.

347—Box.

Gold lacquer. Chrysanthemum flowers in their various stages, profusely painted in gold lacquers of several layers and various color effects. The whole decoration is most carefully painted with extreme precision and taste. Interior is of Nashiji. Early nineteenth century.

Height, 2 inches ; diameter, 4 inches by $4\frac{1}{2}$ inches.

348—Box.

Gold Nashiji lacquer. Chrysanthemum, a musical instrument, and axe, in raised gold and leaf lacquer, beautifully designed on Nashiji ground. Back of cover is decorated with a crest of Daimio Asano, in finely powdered gold lacquer over Nashiji ground. Silver rings mounted on sides. Seventeenth century.

Height, $2\frac{1}{4}$ inches ; length, $9\frac{1}{2}$ inches ; width, 8 inches.

349—WRITING-CASE.

Gold lacquer. Decorated with pines and cherry blossoms in various gold lacquers. The interior is similarly decorated in yellow, green, and powdered gold lacquers on beautiful gold aventurine. It has a silver water-holder in form of plum flowers. Seventeenth century.

Height, 2 inches ; length, 10 inches ; width, $9\frac{1}{4}$ inches.

350—WRITING-CASE.

Black lacquer, with gold lacquer decoration. Maple trees and falling leaves, and a part view of a large bridge beautifully pencilled in gold lacquers. On the back of cover is seen a conch-shell and a fan, carefully and minutely painted in powdered gold lacquer of various tints. The finest Muranashiji on clouded aventurine covers the interior. Gilded water-holder in shape of maple leaf. Seventeenth century.

Height, 2 inches ; length, 10 inches ; width, $9\frac{1}{2}$ inches.

351—SMOKER'S CABINET.

Black lacquer. Consisting of silver charcoal holder, silver ash holder, and silver pipe rack. Decoration of cherry blossoms in flat inlay of mother-of-pearl and in gold lacquer painting. The covers for charcoal and ash holders are of openwork design of cherry blossoms.

Height, 8 inches ; length, $8\frac{1}{2}$ inches ; width, 5 inches.

352—CABINET WITH OUTER CASE.

Decoration of flowers, dragon-fly, and autumnal grasses incrusting in ivory. Three small drawers and one shelf inside. Has teak stand of fine quality. Chinese specimen of eighteenth century.

Height, $8\frac{1}{2}$ inches; length, $13\frac{1}{4}$ inches; width, 7 inches.

353—LACQUERED STAND.

Tall form. Ornamented with peony flowers in gold lacquer on a brilliant black ground.

Height, 12 inches.

354—WOOD CARVING AND SHRINE.

Figure of court noble, skilfully carved. Shrine is of gold lacquer. Metal mounting.

Height, 8 inches.

355—JAR.

Supported by three boys. Carved and partly lacquered. The waves and flower design carved around the upper part are partly in lacquer decoration toward the lower part. Nashiji finish inside. The stand decorated with Chinese lion and grass pattern on the background of shippo design.

Height, complete, $5\frac{1}{2}$ inches.

356—PANEL.

Green lacquer. Pheasants and cherry blossoms, incrusting in shibayama-work, and painted in gold lacquer, and birds partly inlaid with ivory. Tree trunks and other parts beautifully executed in gold lacquer. A beautiful work.

Height, $26\frac{1}{4}$ inches ; length, $15\frac{1}{4}$ inches.

357—PANEL.

Dark green lacquer. Heron, kingfisher, and lotus flower and leaves, incrusting in mother-of-pearl, ivory, and painted in gold lacquer. The whole design is artistically rendered, and equals the preceding panel.

Height, $23\frac{1}{2}$ inches ; length, 17 inches.

358—PANEL.

Dark green lacquer. Ajisai flowers and birds incrusting in mother-of-pearl and ivory, and beautifully lacquered in relief. An exquisite example.

Height, $26\frac{1}{4}$ inches; length, $15\frac{1}{4}$ inches.

359—CARVED TEAKWOOD FLAT STAND.

With drawers. Ornamented in relief with carvings in jade and ivory.

Height, $2\frac{3}{4}$ inches ; diameter, 10 inches.

360—STATUETTE OF BUDDHA.

Standing figure, on carved and gilt pedestal. Figure enamelled and decorated with various colors and gilding.

Height, $30\frac{1}{2}$ inches.

361—WALL PANEL.

Carved bamboo, encrusted with carved ivory equestrian figures, and other ornaments. Engraved inscription and seal mark.

362—BRIC-A-BRAC CABINET.

With irregular shelves, drawers, and enclosures. Beautifully inlaid with various woods, and ornamented with gold and other lacquers. A beautiful and costly example of cabinet work, perfect in every way. An ebonized stand accompanies this cabinet, and it has enclosed doors with lock.

Height, including stand, 40 inches ; width, 30 inches.

363—CARVED TEAKWOOD HIGH STAND.

India marble top.

Height, 18 inches ; diameter, 17 inches.

CABINET SPECIMENS IN PRECIOUS AND OTHER METALS

364—CLASP ORNAMENT.

Exquisitely wrought in solid gold. Group of "Seven wise men."

365—MINIATURE ORNAMENT.

Dog-foo. Wrought in silver.

366—SILVER TRAY.

Design of worm-eaten leaf, with beaten gold ornamentation.

367—PAIR MENUKI.

Fan design. Exquisitely wrought in gold and shakudo. By Kikuoka Mitsutomo. Eighteenth century.

368—PAIR MENUKI.

Demons wrought in red bronze. By Sōyo, seventeenth century, and Somin, eighteenth century.

369—SILVER ORNAMENT.

Boar. Relief ornamentation of floral designs in gold and silver.

370—CIRCULAR BOX.

Ornamentation of flowers floating on stream, in repoussé and enamels.

371—PERFUME-BOX.

Shibuichi design of sword-guard. Relief figures of cow and willow tree in shakudo, silver, and gold. The lid is a copper bronze sword-guard with a silver panel inlaid, on which is an engraved view of Mount Fuji.

372—SILVER CHALICE.

Carved ornamentation of lilies and butterflies, inlaid with gold. Signed, Chōwōsai.

Height, 6 inches.

373—TRIPOD KORO.

Iron. Beautifully damascened with gold designs of phoenix, dragons, crests, and floral scrolls. Silver lined.

Height, 5 inches.

374—IRON BOX.

Damascened with gold and silver and relief ornamentation of figures, illustrating a Japanese legend. Silver lined. Signed, Bunzan.

Height, $1\frac{1}{2}$ inches ; diameter, $3\frac{1}{2}$ inches.

375—TEA-POT.

Hammered silver. Exquisitely wrought ornament of pierced design in gold surmounting lid.

Height, 7 inches.

376—CIRCULAR BOX.

Gorosa bronze. Cover ornamented in relief and incised work. Branches of plum blossoms and bird in flight, incrusting in gold, silver, and copper bronze. Signed, Tada-atsu.

Height, $2\frac{1}{2}$ inches ; diameter, 5 inches.

377—SILVER KORO.

Globular-shaped, on tripod. Exquisitely wrought ornamentation of chrysanthemum flowers in repoussé and chased. Signed, Toshi-Yuki.

378—INCENSE-BURNER.

In form of quail. Life size. Skilfully wrought in silver by Yukimuné, and signed. Carved teakwood stand.

Height, $4\frac{1}{2}$ inches.

379—BOX AND STAND OF SILVER IN FORM OF FISH.

The stand and parts of the body of box are enamelled in blue and red, and beautifully reticulated work in silver from the body of the box, which is in two compartments, and contains also a small perfume box carved and inlaid with enamel by Tenmin and in gold and silver. The cover of the box is in solid gold representing a fish, with carving of a man on fish in gold, silver, and bronze by Shi-hō-Teikan, and signed.

380—IRON BOX.

Oblong-shaped, on feet. Cover incised and ornamented in relief with branches of flowers and blossoms, wrought in gold, silver, copper bronze, and shakudo. Signed. Inlaid with butterflies and floral scrolls in outline. Silver lined.

Height, 3 inches ; length, 5 inches.

381—SUPERB SILVER VASE.

Quadrilateral oviform. Ornamentation of dragons, floral panels, cloud forms, and birds of paradise, artistically wrought in bold relief in various metals and opaque enamels. Carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

382—SUPERB SILVER VASE.

Companion to the preceding.

383—SUPERB SILVER "ZOGAN" BOX.

Oblong-shaped. Shibuichi cover artistically ornamented in high relief with figures of the ancient Chinese sage "Sotoba" and his attendant, wrought in gold, silver, shakudo, and other metals; sides and ends exquisitely damascened with floral scrolls on gold ground. Silver lined by Seiju, and signed.

Height, $3\frac{1}{4}$ inches; length, $4\frac{1}{4}$ inches.

384—GOLD BRONZE VASE.

Oviform. Boldly wrought dragon in shakudo in high relief on shoulder. Signed, underneath the foot, with mark of artist Yazayemon.

Height, 5 inches.

385—JEWELRY-BOX.

Oblong-shaped, on four feet. Shakudo ground, with ornamentation carved in relief and gilded, of landscapes, figures, and floral scrolls. Handles at ends.

Height, 3 inches; length, 8 inches.

386—SILVER AND SHIBUICHI BOX.

Representing a Japanese "God of Wealth" sitting on a bale of rice, and holding the symbolical mallet in his hand.

Height, $7\frac{1}{2}$ inches; length, 7 inches.

387—SILVER KORO.

With inside incense holder in silver. The body and cover of koro are magnificently carved in raised gold and silver designs, of the Fong Hoang, and leaves and sprays of flowers in gold and shakudo. The groundwork is superbly stippled and the top and bottom and outside edges of cover are in exquisitely carved lattice of gold and silver. Signed, Toshi-Haru.

Height, $5\frac{1}{2}$ inches ; diameter, $4\frac{1}{2}$ inches.

388—SUPERB BOX.

Shibuichi and silver. Subject of decoration on cover, Sei-O-bo and her attendants, a Chinese legend, which is artistically wrought in high relief in gold, silver, and shakudo. Borders and sides exquisitely ornamented in damascened designs called "Zogan" and relief crests. Signed, Sei Kio.

Height, $2\frac{1}{2}$ inches ; width, $4\frac{1}{2}$ inches.

389—SILVER VASE.

Graceful ovoid-shaped, of fluted pattern. Handles at shoulder, of wave-crest design. Carved teakwood stand.

Height, 11 inches.

390—BEAUTIFUL SILVER KORO.

Hexagon-shaped, on tripod, with scroll handles on shoulder. The side and border panels are of shibuichi, and are skilfully ornamented in relief with figures of Kwan-an, legendary subjects, and symbols wrought in relief in gold, silver, shakudo, and copper bronze. Cover surmounted by a coiled dragon, wrought in bold relief. Signed, Ka-Kō.

391—LARGE SILVER BOWL.

Supported by a group of eight exquisitely wrought birds. Relief ornamentation of lattice work and grasses in gold, shibuichi, and copper bronze.

Height, 5 inches ; diameter, 9 inches.

392—LARGE SILVER KORO.

Gourd design, on tripod of leaf pattern. Etched ornamentation of rice-straw stacks and relief decoration with branches of plum blossoms, exquisitely wrought in gold, shakudo, and silver, on a stippled ground. Blossom and ring handles on shoulder.

Height, 10 inches.

393—LARGE SILVER HANGING VASE.

Artistically wrought basket design. Ornaments of crabs in shakudo and copper bronze on shoulder. Signed Kiri-Kosho Kwaisha.

Height, 17 inches ; diameter, 9 inches.

394—SUPERB SILVER KORO.

Globular-shaped, on tripod. Stork handles in bold relief on shoulder. Ornamentation of turtles of longevity and turbulent water skilfully wrought in repoussé, chased, and gold inlay. Openwork cover of cloud forms within a band, a floral scroll, surmounted by an exquisitely wrought figure of stork. Signed Kiri-Kosho Kwaisha. Teakwood stand inlaid with silver.

Height, $9\frac{3}{4}$ inches ; diameter, $9\frac{3}{4}$ inches.

395—ELABORATE HEXAGON IRON BOX.

Cover ornamented in high relief, with numerous figures of Japanese boys washing the sacred elephant. Skilfully wrought in gold, shakudo, and copper bronze. Fret border of key pattern

in gold. Round the sides are exquisitely wrought design of a blossoming vine in gold and silver. Silver lined.

Height, $5\frac{1}{2}$ inches ; diameter, $10\frac{1}{2}$ inches.

396—LARGE SILVER KORO.

Double-lobed, gourd-shaped, on tripod. Pine branch and four ring handles on shoulders. Ornamentation of pine trees, bamboo, and plum blossoms, beautifully wrought in relief in gold ; stippled and carved ground. The cover surmounted by cluster of plum blossoms wrought in gold. Elaborate carved teakwood high stand. Signed Choji-buro.

Height, 10 inches ; diameter, 8 inches.

EXTRAORDINARY SPECIMENS OF METAL WORK

397—OLD JAPANESE BRONZE INCENSE-BURNER.

In form of a saddled mule. Rich, dark brown patina.

Height, 5 inches.

398—BRONZE TURTLE.

Finely wrought. Signed Semmin.

Length, $9\frac{1}{2}$ inches.

399—BRONZE VASE.

Ovoid-shaped. Inlaid and relief ornamentation of branches of fruit and floral scrolls. Artistically wrought in gold, silver, and other metals. Rich patina.

Height, $7\frac{1}{2}$ inches.

400—BRONZE INCENSE-BURNER.

Low form, with handles on shoulder. Fine golden-brown patina. Hall mark of Tei Suido.

Height, $2\frac{1}{2}$ inches ; diameter, $4\frac{1}{2}$ inches.

401—ANTIQUE JAPANESE BRONZE VASE.

Archaic bands, dragon-head handles on neck.
Brown patina.

Height, 9 inches.

402—ANTIQUE BRONZE VASE.

Japanese. Bottle-shaped, with bulb and spreading neck. Grotesque head handles. Rich mottled red and brown patina.

Height, 10 inches.

403—ANTIQUE CHINESE BRONZE FIRE-BOWL.

Low, circular-shaped, on tripod. Rich golden-brown mottled patina. Carved six-character mark, Hsüan-te, 1426-1435.

Height, 4 inches ; diameter, 5½ inches.

404—JAPANESE BRONZE VASE.

Beaker-shaped. Incised band of archaic designs round neck. Ribbon-scroll handles. Rich brown patina.

Height, 9 inches.

405—BRONZE FIRE-BOWL.

Antique Chinese. Low, circular form, with grotesque head handles in relief on shoulder. Fine golden-brown mottled patina. Six-character mark, Hsüan-te, 1426-1435, underneath foot.

Height, 3½ inches ; diameter, 6 inches.

406—ANTIQUE JAPANESE BRONZE VASE.

Beaker-shaped. Dragon modelled in bold relief, and encircling vase. Incised archaic designs.

Height, 10 inches.

407—ANTIQUE CHINESE BRONZE JAR.

Cylindrical-shaped, on tripod. Rich golden-brown patina of fine quality. Carved six-character mark of Hsüan-te, 1426-1435. Carved teakwood stand and cover.

Height, 7 inches ; diameter, 6½ inches.

408—ANTIQUE BRONZE VASE.

Chinese. Quadrilateral, beaker-shaped. Incised archaic designs and raised ornaments on corners. Dark brown patina. Incised hall mark.

Height, 7½ inches.

409—PAIR BUDDHISTIC SHRINE VASES.

Ancient Chinese bronze. Tall, hexagonal-shaped, of openwork design, on solid pedestal. Rich brown patina.

Height, 12½ inches.

410—JAPANESE BRONZE VASE.

Quadrilateral, on pedestal. Ornamentation of dragon and phoenix amid cloud forms, modelled in high relief, on an incised ground, to represent water. Dragon handles at shoulder. Signed, Tō un. Eighteenth century.

Height, 12 inches.

411—BRONZE ORNAMENTAL PIECE.

Japanese figure of Deity in flowing robes, standing on a rock. Figures and other designs modelled in relief in panels round base. Gold inlaid.

Height, 10½ inches ; diameter, 7½ inches.

412—ANCIENT CHINESE BRONZE BOWL.

Circular form, on pedestal. Dark green patina, with malachite or verdigris markings. Early Ming period. A rare piece.

Height, 5½ inches ; diameter, 9 inches.

413—JAPANESE BRONZE JARDINIÈRE.

Square-shaped, on four feet which represent turbulent water. Round the body, modelled in bold relief, dragon emerging from the clouds, and holding in his claw the sacred pearl. Signed Tō un. Eighteenth century.

Height, 7 inches ; diameter, 8 inches.

414—ANCIENT BRONZE HANGING VASE.

Globular-shaped, with ring handles on shoulder, for hanging purposes. Three bands of archaic designs round body, and modelled in low relief.

Height, 10½ inches ; diameter, 9 inches.

415—LARGE VASE.

Old Japanese bronze. Low beaker form, with boldly fashioned dragon-head handles on neck. Rich brown mottled glaze.

Height, 12½ inches ; diameter, 9 inches.

416—ANCIENT CHINESE BRONZE VASE.

Oviform, with tubular handles on neck, for hanging purposes. Very fine mottled patina of dark green and red tones. Teakwood stand.

Height, 15 inches ; diameter, 12 inches.

417—ANCIENT CHINESE BRONZE VASE.

Archaic design and ornamentation. Dragon-head handles on neck. Mottled brown patina of fine quality. Carved teakwood stand.

Height, 19 inches ; diameter, 9½ inches.

418—ELABORATE BRONZE INCENSE-BURNER.

Old Chinese. Globular-shaped, on tripod of elephant heads. Relief ornamentation of peony flowers and scrolls. Elephant-head handles on shoulder. Openwork cover, surrounded by reclining figure of sacred elephant, on which is

seated the Taoist god Shou, star god of longevity. Incrustation of coral, turquoise, and mother-of-pearl. Carved six-character mark of Hsüan-te, 1426-1435.

Height, 23 inches ; diameter, 22 inches.

419—SHRINE.

Finely wrought silver and gilt bronze. Pagoda design. Engraved ornamentation and crest of the Tycoon, in relief medallions. Top ornament a rock-crystal sphere.

Height, 22 inches.

420—PAIR GOROSA BRONZE VASES.

Graceful oviform, with tube handles on shoulder. Round body grape-vine in bearing, carved and in relief, in copper bronze and shibuichi. Band round neck ornamented with archaic designs in shakudo, gold, and copper bronze. Golden-brown patina of rich quality. Made and signed by Yomi.

421—SILVER-BRONZE VASE.

Of graceful ovoid shape. Bold dragon-head handles on shoulder. Elaborate ornamentation in gold, silver, shibuichi, and other metals. The designs are exquisitely wrought in relief. On the principal panel is a figure of a Japanese frog charmer, whose garment is wrought in gold of various tones and shibuichi. His face, hands, and feet are of red bronze. The panel is framed in silver. On the reverse panel are ducks and grasses carved in relief and inlaid with gold, silver, and other metals. Various borders and bands are of archaic and leaf designs wrought in precious metals, red bronze, and shakudo. Side panels, of leaf shape, are exquisitely inlaid with floral scrolls. Signed, Morikagé.

Height, 16½ inches ; diameter, 7½ inches.

Oviform. Artistically ornamented with twenty spiral stripes, divided by raised borders of gold, within which are various birds, butterflies, fishes, shells, symbols, and numerous arabesque and diapered designs exquisitely damascened in gold and silver. Band at neck, of dragon, floral scrolls, and grape-vine in bearing, also damascened in precious metals. Signed by Komai of Kyoto. Teakwood stand inlaid with silver.

Height, 13½ inches.

423—SUPERB GOROSA BRONZE VASE.

Beaker-shaped. Body of vase encircled with a skilfully wrought shakudo globular band of the design of the dragon amid cloud forms. Two medallions on neck represent turtles of longevity and turbulent water and are wrought in relief in gold, silver, and shakudo. Bold archaic dragon handles at shoulder, which are inlaid with various metals. Border round mouth is of gold, and copper bronze. Rich mottled golden-bronze patina. Made by Yokoyama Yazayemon Shigetaka, resident of Yetchu Province. Finely wrought bronze stand to match, made by the same artist.

Height, 23 inches.

424—LARGE GOROSA BRONZE VASE.

Oviform, with wide-spreading neck. Ornamentation, round body, of grape-vine in bearing, and branch of pomegranates, skilfully wrought in high relief in gold, silver, shibuichi, and shakudo. Openwork fret band of shakudo on shoulder, inlaid with gold. Border encircling neck, of leaf design, outlined in gold, and inlaid with archaic patterns in silver. Base of five sceptre-head panels outlined with gold and inlaid with silver on shakudo ground. Rich golden-brown mottled patina.

Height, 18 inches.

ANTIQUE CLOISONNÉ ENAMELS

425—CLOISONNÉ ENAMEL SECTIONAL BOX.

Lozenge-shaped. Conventionalized flowers of paradise and floral scrolls in dark tones of red, blue, and jade green on turquoise-blue ground. Gilded interior and mountings. Ch'ien-lung. Teakwood high stand.

Height, 3 inches ; diameter, $4\frac{1}{2}$ inches.

426—CLOISONNÉ ENAMEL FIRE-BOWL.

Globular-shaped, with gilt grotesque head and ring handles on shoulder. Turquoise-blue ground, with floral scrolls in dark blue, red, and pink enamels. Teakwood stand.

Height, 4 inches ; diameter, 6 inches.

427—CLOISONNÉ ENAMEL BOTTLE-SHAPED VASE.

Of the Ming period. The body, of turquoise-blue enamel, is studded with large blossoms of idealized flowers, connected by scroll foliations in dark red, blue, white, and jade green. Round the body are three lizardlike dragons wrought in bronze and gilded. Carved teakwood stand,

Height, 9 inches.

428—CLOISONNÉ ENAMEL INCENSE-BURNER.

Globular-shaped, on tripod. Detached blossoms and scroll foliations in various enamels on turquoise-blue ground. Grotesque head and ring handles in gilded bronze. Cover of open-work design, surmounted by floral ornament in pierced design. Ch'ien-lung, 1736-1795.

Height, 9 inches ; diameter, 5 inches.

429—CLOISONNÉ ENAMEL VASE.

Ring-shaped, with bronze and gilt dragon handles and mountings. Floral scrolls and Shou mark in dark blue, red, and white enamels on turquoise-blue ground. Kang-hsi, 1662-1723.

Height, 9½ inches ; width, 10 inches.

430—CLOISONNÉ ENAMEL VASE.

Globular-shaped, with spreading base and neck. Turquoise-blue ground, with bands of floral and grapevine designs in red, yellow, white, and dark-blue enamels. Grotesque head and ring handles on shoulder. Ming period. Teakwood stand.

Height, 12 inches ; diameter, 8 inches.

431—BOTTLE-SHAPED TWIN VASES.

Chinese cloisonné enamel. Turquoise-blue ground, with floral disks and butterflies in red, blue, white, and yellow enamels. Bands and borders of sceptre head, floral and fret scrolls. Teakwood stand.

Height, 14 inches ; width, 11 inches.

432—PEAR-SHAPED VASE.

Cloisonné enamel of the Ming period. Bold floral scrolls in dark tones of red, blue, yellow, and jade-green enamels on turquoise ground. Teakwood stand.

Height, 16 inches ; diameter, 10 inches.

433—BUDDHIST ECCLESIASTICAL ALTAR ORNAMENT.

Cloisonné enamel of the Ch'ien-lung period. Lotus and shell design on baluster support ; gilded mountings.

Height, 17 inches.

434—INCENSE-BURNER.

Gilded bronze. Bold design of tripod on elephant head. Decorated with floral scrolls in various enamels. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, $4\frac{3}{4}$ inches.

435—BUDDHISTIC SHRINE GARNITURE OF THREE PIECES.

Buddha seated on lotus, sacred elephant and wheel of fortune. All finely wrought in gilded bronze and enamelled. Ch'ien-lung period.

Height of each, 15 inches.

436—LARGE PLAQUE.

Japanese shippo or cloisonné enamel. Obverse and reverse decorated with dragon, birds of paradise, mosaic and floral designs in low tones of enamels.

Diameter, 25 inches.

437—MAMMOTH CLOISONNÉ ENAMEL PLAQUE.

Old Japanese. Obverse and reverse of panel designs in dark blue, white, and green ground, with elaborate design of dragon, birds of paradise, flowers, and blossoms in charming contrast of colors; the scheme of the design being to depict the birds of the air, the fruits of the earth, and the inhabitants of the water under the earth.

Diameter, 30 inches.

438—LARGE COVERED JAR.

Enamelled on bronze. The various archaic designs carved in the metal, and filled in with enamels of various low tones. Gilded grotesque heads and ring handles on shoulder. Kylin surmounting cover. Carved teakwood stand.

Height, 20 inches; diameter, 13 inches.

439—GRAND CLOISONNÉ ENAMEL VASE.

Of the Ming period. Globular-shaped body, with flaring neck and base. Conventionalized peony and scroll foliations in dark red, blue, white, and yellow enamels on turquoise-blue ground. Bands of dark blue, with floriated scrolls, grotesque head and ring handles at shoulder. Teakwood stand.

Height, 21 inches; diameter, 15 inches.

440—PAIR JAPANESE CLOISONNÉ ENAMEL VASES.

Old shippo. Richly plumaged birds, flowers, and butterflies in fine old enamels on dark green ground. Mosaic bands at neck and foot.

Height, 18½ inches.

THIRD AFTERNOON'S SALE

Thursday, April 12th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

LACQUERS

NOTE

Prefacing the descriptions of the lacquers in this extraordinary rich and beautiful collection I have thought that a short description of the manner in which Nashiji lacquer is made may be of interest to collectors and lovers of Japanese lacquers.

The gold-sprinkled lacquer, called Nashiji, is produced by sifting a certain amount of gold leaf, cut into small pieces, on to a fresh coating of a certain lacquer called seshimé-urushi. When hardened, the surface is smoothed, and then coated with a choice quality of lacquer called Nashiji-urushi, which is prepared by carefully straining and mixing with a small quantity of gamboge.

This lacquer when applied in a thick layer is opaque, and only becomes transparent in thin layers; so that by grinding the final coating with charcoal, the gold sprinkling underneath can be made more or less visible, according to the will of the artist.

Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce the gloss.

For common ware tin-foil is used instead of gold leaf, but owing to the yellow color of the Nashiji-urushi, the tin-foil has a gold-like appearance.

To appreciate the really beautiful productions of this art in their full value, it is necessary to examine every detail of the pieces now on exhibition. There is but little doubt that any one who

has had such opportunities will become more and more appreciative of these art products, which combine the most varied devices of technical and artistic skill in an eminent degree.

TOZO TAKAYANAGI.

INROS

441—INRO.

Five compartments. Black lacquer. Covered with mosaic gold and raised decoration of flowers, plants, etc. Has gray porcelain slide and carved ivory netsuke.

442—INRO.

Four compartments. The groundwork is covered with conventional waves, in gold lines, and the decorations are ducks, in various lacquers and mother-of-pearl. The inro is fitted with a silver-and-bronze slide and ivory netsuke.

443—INRO.

Black lacquer. Three compartments. The decorations are in raised gold, and other lacquers, with drawings of a cat, leaves, and flowers. Has a black agate slide and ivory netsuke.

444—INRO.

Black lacquer. Three compartments. Decorated in raised gold lacquers, with landscape, scenery, houses, trees, and flying birds. The slide is of carved wood masks, and the netsuke is in the form of a boat, in lacquer and mother-of-pearl.

445—INRO.

Four cases, with raised ornamentation, in gold lacquer, of mountain scenery and palaces. Has cleverly carved ivory slide and ivory netsuke.

446—INRO.

Three cases. The inro is covered with a bright gold Nashiji, with splashes of solid gold on the surface. Shells, in gold and other lacquers, are beautifully wrought as decorations, and the shells themselves contain minutely painted landscape and various drawings beautifully executed. Has carved ivory slide and netsuke of shells to match inro.

447—INRO.

Six sections. Gold lacquer. Spirited paintings of Chinese lions, rendered in most beautiful gold lacquers, variously shaded, and in different gradations. Lacquered wood netsuke. Bronze slide of peony flowers. Signed, Shintoksai Giokkai. Seventeenth century.

448—INRO.

Six sections. Chinese landscape and houses, painted and inlaid with gold lacquer and gold lacquer mosaics in best artistic workmanship. Nashiji inside. Its minutest details are remarkable. Carved wood netsuke by Itsumin. Carved ivory slide. A costly example of lacquer of the seventeenth century.

449—INRO.

Four sections. Gold lacquer. Imitation of "grains of wood," exquisitely painted in variously tinted lacquers. Inside of this inro is finished throughout with fillings of most costly Nashiji called "ishime" and "kirikane" gold lacquers. Unusually fine example of early eighteenth century. Has ivory netsuke. Slide is of silver.

Five sections. Gold powdered lacquer. Decoration of chrysanthemum flowers in various stages, magnificently painted in finely powdered gold lacquers of various shades. Interior is of dull gold lacquer finish, partly filled in with gold mosaics. Netsuke is of Kohaku in shape of peach agate slide. Signed, Koma Koriu, a celebrated artist of early eighteenth century.

451—INRO.

Six sections. Gold lacquer. Symbolical characters, "Ju," meaning longevity, painted beautifully over entire surface in fine powdered gold lacquer of various tints, the background being finished in dull gold lacquer. Interiors are of Nashiji. Carved ivory netsuke. Slide carved in designs of carp and octopus. Signed, Kôzan. Early eighteenth century.

452—INRO.

Three sections. Gold lacquer. "The celebrated eight views of Omi," most artistically painted in fine gold lacquer. Interiors are of Nashiji finish. Carved ivory netsuke in design of daikoku and rice-bale. Stone slide. Eighteenth century.

453—INRO.

Five sections. Gold lacquer. The famous views of main roads from Tokio to Kioto, minutely painted in beautiful gold lacquers of various tints. Inside is of Nashiji. Ivory netsuke, with butterfly design. Carved silver slide of waves and birds. Nineteenth century.

454—INRO.

Six sections. Black lacquer. Artistic decoration of willow trees and swallows beautifully painted in gold lacquers of various tints. Interior is of Nashiji. Ivory netsuke of figure design. Silver-bronze slide. Middle of seventeenth century.

455—INRO.

Four sections. Gray lacquer. Cucumbers and vine decoration painted in raised gold lacquer and mother-of-pearl inlay. Nashiji finish inside. Ivory netsuke. Silver openwork slide. Signed, Kaji-Kawa Shosui. Seal. Nineteenth century.

456—INRO.

Six sections. A horse, and flower garden, most elaborately painted in gold lacquer, and partly inlaid with gold lacquer mosaics. Inside is of Nashiji. Ivory netsuke of dragon design. Iron slide in shape of monkey. Signed, Kaji-Kawa. Early eighteenth century.

457—INRO.

Five sections. Black lacquer. Has outer case. An aged couple of Takasago and pine trees admirably painted in rich gold lacquer, and partly with incrustation on shell design. A choice specimen of seventeenth century.

458—INRO.

Ivory. Four sections. Bamboo and sparrows painted in finely powdered gold lacquer in very skilful treatment. The ivory is of high quality. Ivory netsuke, in design of rabbits, carved by Tomochika. Slide is of silver and bronze, with flowers beautifully chased. Nineteenth century.

459—INRO.

Four sections. Gold powdered lacquer. Decoration of the signs of the zodiac, most minutely painted in gold lacquers and in various gradations, partly inlaid with mother-of-pearl. Twelve different animals and birds, beautifully executed in gold-lacquer painting. Interior is of Nashiji. Ivory carved netsuke. Coral slide. Seventeenth century.

460—INRO.

Four sections. Black lacquer. The zodiac signs, carefully painted in gold lacquers of various layers, showing natural color effect of various animals and birds. An exceedingly rich specimen of black lacquer. Inside is of Nashiji. Bronze netsuke, mounted in ivory. Latter part of eighteenth century.

461—INRO.

Five sections. Gold lacquer. A Buddhist priest, seated on rock, offering prayer, and on reverse, views of waterfall and flowers, beautifully rendered in raised gold lacquer. Nashiji inside. Ivory netsuke. Stone slide. Early nineteenth century.

462—INRO.

Five sections. Decoration of coiling dragon painted in gold and silver lacquer, over powdered gold lacquer. Inside is of Nashiji. Ivory carved netsuke. Silver slide. Seventeenth century.

463—INRO.

In shape of egg-plant. Charming decoration of Fujiama, falcon, and egg-plants (three symbols of lucky dreams), beautifully painted in

gold lacquers on highly polished, beautiful black lacquer. Silver mounting. Black lacquer netsuke in design of persimmon. Porcelain slide. Early eighteenth century.

464—INRO.

Five sections. Unusual size. Chinese landscape, palace garden, houses surrounded with lake and bridge, admirably painted in fine gold powdered lacquer of various tints. Interiors are of finest Nashiji lacquer. Gold lacquer netsuke, decorated with tortoise. Carved ivory slide in design of bird and flower.

465—INRO.

Five sections. Gold powdered lacquer. Chrysanthemum flowers and trees beautifully painted in rich gold lacquer. Ivory netsuke. Gold open-work slide. By Mitsu-hiro. Nineteenth century.

466—INRO.

Five sections. Black lacquer. The zodiac signs in gold incrustations, and plum tree, bamboo and pine trees in gold lacquer decoration beautifully painted. Interior of black lacquer. Ivory netsuke. Silver-bronze slide. Latter part of seventeenth century.

467—INRO.

Four sections. Storm dragon painted in lacquer in free-hand manner on powdered gold lacquer. The drawing is full of movement. By Kwanshosai, the famous artist in lacquer of the eighteenth century. Ivory netsuke. Bronze slide. A rare example.

468—INRO.

Five sections. The zodiac signs, in gold and silver incrustations, decorate the inro. The trees and plants beautifully painted in gold lacquer over black lacquer ground. Nashiji finish inside. Ivory netsuke by Riumin. Ivory slide. Eighteenth century.

469—INRO.

Seven sections. Gold powdered lacquer. Basket of shells and cherry trees, painted most artistically in low-toned gold lacquers. Inside of costly Giobu-Nashiji. Carved wood netsuke. Silver-bronze slide in design of Jurojin and deer. Signed, Kaji-Kawa. Seal. Seventeenth century. Rare and costly piece.

470—INRO.

Five sections. Gold lacquer. Flowers and vines inlaid with silver, mother-of-pearl, and ivory. Interior is of Nashiji. Netsuke is of frog, made of iron and mounted in ivory. Shibuichi slide. Nineteenth century.

471—INRO.

Six sections. Black lacquer. Decoration of peony flowers and river scene painted in richly shaded gold lacquer and carved in relief. Interior is of Nashiji. Carved ivory netsuke. Iron slide. Seventeenth century.

472—INRO.

Six sections. Black lacquer. Profusely decorated with chrysanthemum flowers inside of medallion in gold lacquer over beautifully decorated background of fern design. Inside is of Nashiji. Ivory netsuke, design of mouse on kakemono. Coral slide. Eighteenth century. A remarkable piece.

473—INRO.

Six sections. Views of temples and cherry gardens of Kioto most minutely painted in gold lacquer of exquisite quality. The whole subject is a magnificent piece of artistic workmanship. Inside is of fine Nashiji finish. Ivory netsuke by Hojitsu. Silver slide. Seventeenth century. Costly piece.

474—INRO.

Six sections. Gold lacquer. "Nanten" tree and sparrows in gold-lacquer painting and partly in ivory and mother-of-pearl inlay. Inside is of Nashiji. Netsuke is of mother-of-pearl inlay. Cloisonné slide. Signed, Kakosai Shozan. Seventeenth century.

475—INRO.

Four sections. Procession of grasshoppers and other insects, "The Marriage of the Grasshopper," interestingly painted in rich gold lacquer, the stream scene rendered beautifully in gold lacquer. Nashiji finish inside. Ivory netsuke. Silver open-work slide. Signed, Yūtokusai. Seal. Eighteenth century.

476—INRO.

Three sections. Black lacquer. Deer and maple in mother-of-pearl inlay and in gold lacquer. Bears signature and seal of Hōkiō Korin. Lacquer netsuke. Coral slide. A fine artistic specimen. Seventeenth century.

477—INRO.

Five sections. Gold lacquer. Chinese dignitary and attendants in gold and shakudo incrustation, the faces inlaid with ivory and flowers in mother-of-pearl inlay, giving natural color

effect. Giobu-Nashiji of high quality covers its interior. Ivory netsuke, by Tomotada. Silver slide. Metal work on inro by Akimori. Incrustation by Shibayama. Gold lacquer by Kakosai. An exceedingly fine piece.

478—INRO.

Five sections. Gold lacquer, powdered. Decoration of an insect called "shémi" in mother-of-pearl inlay, and painted in dull gold lacquer. Inside is of clouded Nashiji. Wood netsuke lacquered. Silver and gold wrought slide. Eighteenth century.

479—INRO.

Six sections. Gold lacquer. Moonlight and plum blossoms, painted in gold lacquer, partly inlaid with gold lacquer mosaics. Carved wood netsuke. Ivory slide. Netsuke by Minsetsu. Inro by Tochisai Yusen. Seal. Eighteenth century.

480—INRO.

Five sections. Gold powdered lacquer. Designs of mask, box, and pine trees, rendered most artistically in gold-lacquer paintings, and partly inlaid with mother-of-pearl. One of the most artistic and refined specimens. Giobu-Nashiji covers its interior. Ivory netsuke by Mitsu-tugu. Stone slide. Early eighteenth century. A piece of very high art.

481—INRO.

Five sections. Gold lacquer. Mandarin ducks and plum trees painted in powdered gold lacquer, the stream finished in togidashi lacquer. Nashiji finish inside. Ivory netsuke. Silver slide. Signed, Mitsu-toshi. Nineteenth century.

482—INRO.

Five sections, with cover. Gold lacquer. Flocks of crows painted in beautiful black lacquer. Different attitudes of birds painted with remarkable skill. Nashiji finish inside. Coral netsuke. Cloisonné slide. Signed, Kawakaku. Seal. Eighteenth century. A highly artistic example and unique.

483—INRO.

Five sections. Portraits of Chinese dignitary and attendant made of gold and shakudo, are incrustated in bold relief, on background of beautiful powdered gold lacquer. Pine trees are painted in relief with gold lacquer. Interiors are of fine gold Nashiji throughout. Carved netsuke of dancing figure. Stone slide. Signed, Shokwasai. Nineteenth century.

484—INRO.

Five sections. Gold lacquer. Figure of "tennin," or angel, on front, and boy carrying basketful of fruits on obverse, are exquisitely painted with finely powdered gold lacquer, over fundame lacquer background. Interiors are of Nashiji. Pottery netsuke, mounted in kiri wood, by Teimin. Agate slide. Inro by Kōsai. Nineteenth century. A very beautiful piece.

485—INRO.

Four sections. Gold Nashiji lacquer. Decoration of rooster and field, most beautifully painted in fine gold lacquers of various tints. Netsuke is made of cinnabar lacquer carved with flowers. Gold slide by Katsumin. Inro by Kwanshosai. Interiors are of Nashiji. A rare and superbly painted specimen. Early eighteenth century.

486—INRO.

Six sections. Chrysanthemum flowers in form of butterfly, and floral vines painted in gold lacquers of various tints, and partly finished in raised powdered gold lacquer. Interiors are of fine muranashiji. Black lacquer netsuke. Carved slide. A most artistic specimen of the seventeenth century.

487—INRO.

Four sections. Gold powdered lacquer. Profuse decoration of flying swallows, most realistically painted in fine lacquers of various colors. Interiors are of fine Nashiji lacquer. Silver netsuke, in design of chidori birds, of shakudo. Slide is of shibuichi work. Signed, Koma Kiūhaku. End of seventeenth century. A rare and choice example.

488—INRO.

Five sections. Gold lacquer. Inside is of Giobu-nashiji of very fine quality. Decorations of "Shikishi" (colored papers), insides of which are painted with birds, flowers, and tortoises in exquisite taste and with great skill in fine powdered gold lacquer. Lacquer netsuke decorated with kiri tree. Slide is of silver bronze. Signed, Kaji-Kawa. Early eighteenth century. A choice example.

489—INRO.

Five sections, with cover. Red lacquer. Decoration of bears and long-armed monkey and pine trees, painted artistically in gold lacquers of low tone and partly with gold lacquer mosaic inlay. Red lacquer finish inside. Ivory netsuke. Bronze slide. Seventeenth century. An unusually clever work.

490—INRO.

Four sections, with cover. Black lacquer. Flock of cranes on both sides of inro is most artistically painted in beautiful gold and silver lacquers over highly polished ground. Critical inspection of this magnificent specimen is suggested. Has ivory netsuke. Agate slide. By Inagawa, a noted lacquerer of the early eighteenth century.

491—INRO.

Five sections, with cover. Decoration of "feathers" on both sides of inro, most elaborately yet delicately painted in finely tinted gold lacquer. A rare specimen of highly artistic workmanship among the many gems of this collection. Nashiji finish inside. Signed, Jukakusai Hisataka. Seal. Eighteenth century.

492—INRO.

Five sections, with cover. Gold powdered lacquer. Decoration of Chinese character "Ju" (longevity) in conventional style, profusely painted in gold lacquers. Nashiji inside. Ivory netsuke. Coral slide. Signed, Kaji-Kawa. Seal. Seventeenth century.

493—INRO.

Five sections, with cover. Gold powdered lacquer. "A dove on tree," beautifully decorated in gold lacquer and mother-of-pearl inlay. Nashiji inside. Carved ivory netsuke. Silver slide. A choice piece of the seventeenth century.

494—INRO.

Six sections, with cover. Gold lacquer of high grade. Decoration of waterfall and dragon, which

is darting into the water, rocks, and pine trees, painted in exceedingly fine gold lacquer and partly finished in gold leaf inlays, and powdered lacquer. Interior is of finest Giobu-Nashiji. Ivory netsuke, with gold lacquer decoration, by Shorinsai. Gold lacquer slide, with tortoise decoration. Signed, Haségawa Korinsai Shigeyoshi. Early nineteenth century. A very choice piece.

495—INRO.

Seven sections, with cover. Gold lacquer. Charming views of cherry blossoms and waterfalls, painted exquisitely in finely powdered gold lacquers of various tints. Blossoms and other parts of decoration, covered with gold leaves of various shades. Each section has extra small compartments to receive various medicine; on top of these boxes, silver plates are placed for writing names of medicines. Gold lacquer netsuke, with fish decoration. Cloisonné slide decorated with peony flowers. Inside is of fine Nashiji. A fine and remarkable specimen of early eighteenth century.

496—INRO.

Six sections, with cover. Gold lacquer of high grade, finely powdered and polished. Decoration of dragon and cloud in black lacquer painted on the inside cases. The outer case has decorations of tiger and dog-foo incrustated with shakudo and gold in high relief. Bronze netsuke in design of "Nio" mounted in ivory. Silver slide, chased with flower decoration. Early eighteenth century.

497—INRO.

Six sections. Gold lacquer of high grade. Two figures of "Shōjō" and a large saké jar, most beautifully painted in gold lacquers of various tints to represent natural colors. Interiors are of fine Nashiji. Carved ivory netsuke in design of persimmon, inside of which are carved small trees. Coral slide. Signed, Shunkosai. Eighteenth century.

498—INRO.

Five sections, and with an outer case. Black lacquer, with decorations of chrysanthemums and maple leaves covering entire surface of inro, painted in beautiful gold lacquer of various shades. Inside cases are covered with gold-leaf mosaics. Interiors of compartments finished in Nashiji. Black carved wood netsuke. Slide is of carved nut. Middle of seventeenth century.

499—INRO.

Two sections. Black lacquer of highest quality and beautiful polish. Group of cows roaming about field, most artistically painted in highly polished gold lacquers, beautifully shaded in various tones. Specimen of the great lacquerer, Shiomi Masazane. Signed in corner, in seal characters inside of square panel. Seventeenth century. Has gold lacquer netsuke. Agate slide.

500—INRO.

Five sections. Gold lacquer. Decoration of screen, table, flowers, and flower pots with plants, painted most delicately and artistically in finely powdered gold lacquers of various tints. Interior is of Nashiji. Carved netsuke in shape of dog-foo, lacquered. Bronze slide. An artistic specimen of the early part of the eighteenth century.

501—INRO.

Five sections. Gold lacquer. Decoration of pine trees and cloudy sky, admirably painted in finely powdered gold lacquers of various tints; parts of surface covered with gold-leaf mosaic inlay. Interiors are of fine Nashiji lacquer. Carved wood netsuke in shape of tortoise. Shi-buichi slide. Signed, Haségawa Shigeyoshi. Eighteenth century.

502—INRO.

Fitted in outer case. Gold lacquer. Inside box, decorated with a new year's ornamentation of robe-rack, rice-cake, and a girl throwing beans at a demon, most delicately painted in gold lacquers of various tints. The outer case is in open-work, representing a window decoration from which the demon is trying to escape. Gold lacquer netsuke. Slide is of silver, shakudo, and bronze. Date, 1790.

503—INRO.

Five sections. Gold lacquer. Yebisu and daikoku, exquisitely painted in gradation of dull gold lacquers of various tints. Inside is of Nashiji finish. Carved wood netsuke in shape of daruma, by Riūkei. Smoked stone slide. Inro by Nikkosai. Signed. Nineteenth century.

504—INRO.

Five sections. Gold lacquer of Kirikane inlay. Decoration of rooster and two spaniels, incrustated in bronze and beautifully lacquered on richly finished background. Inside of each section subdivided into two compartments. The entire surface of interior is inlaid with Kirikane gold

leaf in style of mosaic work, a most costly art. Carved ivory netsuke, with gold falcon incrusting in centre. Slide is of metal, in design of fish. Date about 1600-1650. An exquisite example.

505—INRO.

Six sections. Gold powdered lacquer of greenish tint. Decoration of grasshoppers and turnips in gold lacquer and mother-of-pearl inlay. The details of decoration are exquisitely executed and with artistic skill. Nashiji finish inside. Lacquer netsuke by Taishin, a follower of the great Zeshin. Lacquer slide, decorated with flowers. A fine specimen of early eighteenth century.

506—INRO.

Five sections. Gold polished lacquer. The famous views of pine groves of Miho, with sailing boats in foreground, most charmingly painted in beautiful gold lacquer. An example of highly artistic work. Silver netsuke with shakudo ornament. Carved ivory slide. Signed, Tadayuki. Seal. Eighteenth century.

507—INRO.

Five sections. Gold lacquer. Fujisan and dragon, painted with great spirit in gold lacquer dull of tone, and partly in raised finish. Inside is of Nashiji. Bronze netsuke. Silver-bronze slide by Tenmin. Signed Kaji-Kawa. Seventeenth century. A piece of great beauty.

508—INRO.

Six sections. Black lacquer, sprinkled with particles of gold leaf. Decoration of sacred Shinto bells and fans, painted in finely pow-

dered gold lacquer ; and inside of each fan is also painted, in gold lacquer, pine trees and plum flowers. Carved tsugé wood netsuke. Shakudo slide, with shibuichi finish. Inside is of clouded Nashiji lined with silver. Signed, Tokasai. Eighteenth century. An exquisite example.

509—INRO.

Five sections. Gold powdered lacquer. Plum trees and blossoms beautifully painted in gold lacquer and partly in raised gold lacquer. The blossoms are partly inlaid with mother-of-pearl. Inside is of Nashiji. Gold lacquer netsuke. Gold lacquer slide. Signed, Yōyūsai. Eighteenth century.

510—INRO.

Six sections. Black lacquer. Faggot boat, wheat plants, bows, and scarecrow, decorated in variously colored lacquers, over a background of wave decoration. Black lacquer netsuke. Ivory slide. Inside is of Giobu-nashiji. Inro and netsuke are the works of the great lacquerer Shibata Zeshin, and both pieces bear his signature. Nineteenth century.

511—INRO.

Three sections. Gold and black lacquer. A large pine tree painted in exquisite gold lacquer of various gradations, with the greatest skill and taste. One of the best examples by the great artist in lacquer, Shiomi. Signed, Shiomi Masazane, aged seventy-two. Seal. Seventeenth century. Section inside is divided into two compartments. Ivory netsuke, by Shigemasa. Cloisonné slide. An exceedingly rare work.

512—INRO.

Two sections. Black lacquer. Bridge and lightning-bugs beautifully rendered in powdered gold lacquer ; the support of bridge in mother-of-pearl inlay. The details of design are carefully executed and with charming precision. Has ivory spoon fitted inside of inro. Black lacquer netsuke. Agate slide. Signed Bunriūsai, official lacquerer. Latter part of eighteenth century. A rare example.

513—INRO.

Five sections. Gold lacquer. Chinese figures and landscape in shakudo incrustation and gold lacquer painting. The figures and their details are most exquisitely executed. Inside is of fine Nashiji. Ivory netsuke of mask design by Hojitsu. Shibuichi slide. Signed Kakosai. Early eighteenth century.

514—INRO.

Six sections. Gold lacquer of high quality. Magnificent decoration of autumnal grasses, profusely painted in the finest gold lacquer and in various gradations. Inside is of Muranashiji. Shakudo netsuke mounted in ivory. Carved lacquer slide in style of guribori. Eighteenth century.

515—INRO.

Five sections. Falconer and attendant, and wistaria girl and praying imp, incrustated in shakudo and gold in high relief. The Fujisan with its surrounding cloud, painted in gold lacquer, and partly inlaid with gold-leaf mosaics. Nashiji inside. Carved wood netsuke by Masanao. Coral slide. Signed Bairin. Seal. Nineteenth century.

516—INRO.

Five sections. Gold lacquer. Figures of tennin (angel) and Chinese sage incrustated in shakudo, and painted with gold lacquer, while the rocks and mountain are partly inlaid with Kirikane gold lacquer. Nashiji inside. Ivory carved netsuke. Bronze slide. Signed Kogiokusai. Nineteenth century.

517—INRO.

Two sections. Wood carving. To keep writing brush and inkwell. Pair dog-foos boldly carved in high relief with artistic skill. Ivory netsuke and slide. Signed Mitsuzane. Seal. Eighteenth century. An exquisite piece of wood carving.

518—INRO.

Six sections. Gold lacquer, highly polished. Profuse decoration of chrysanthemum flowers in various stages, painted with the greatest skill in rich gold lacquers of various shades, giving admirable color effect. Nashiji of high quality covers its interior. Ivory netsuke of fruit design. Stone slide. One of the best specimens of polished gold lacquers. Eighteenth century.

519—INRO.

Six sections. Gold and black lacquer. A garden of pine trees and river scenery, painted in rich gold lacquer of various gradations. Nashiji of high quality covers its interior. Ivory netsuke of tengu design. Silver-bronze slide. Early eighteenth century. A piece of highly artistic and costly workmanship.

520—INRO.

Three sections. Gold lacquer, powered, with dull surface. Charming design of two mice, delicately painted in togidashi lacquer. The whole treatment of subject is replete with artistic skill. Netsuke is of black persimmon wood. Slide of shibuichi, shakudo, and silver. Signed, Shiomi Masazane. Eighteenth century.

521—INRO.

Six sections. Gold lacquer. Landscape, houses, and waterfall scenery, rendered in rich gold lacquer and partly inlaid with gold-leaf mosaics. Inside is of Nashiji. Carved wood netsuke of dragon design. Ivory slide of monkey. Seventeenth century.

522—INRO.

Five sections. Brown lacquer in imitation of wood grain. Decoration of moon and "homing" geese and musical instrument, most delicately executed in rich gold lacquer. The ornamentation on the Koto is exquisitely pencilled in full gold lacquer lines. Netsuke is of carved ivory. Chased silver slide. Signed, Tōyō. Seal. Eighteenth century.

523—INRO.

Six sections. Black polished lacquer. Exquisite painting of tree-trunks and a spool decorates the inro. The background is of highly polished black lacquer partly sprinkled with gold. Nashiji of high grade covers its interior. Carved ivory netsuke, with decoration of Ura-shima and tortoise. Openwork silver slide with gold design. Signed, Kaji-kawa. Seal. Seventeenth century. A specimen of rare quality.

524—INRO.

Five sections. Gold lacquer of somewhat green shade. Temple panels, in each of which are painted, in the most delicate manner, figures, birds, animals in gold lacquers of various tones. The whole decoration is simply exquisite. Clouded Nashiji of high grade covers its interior. Gold lacquer netsuke of mask design. Gold lacquer slide. A specimen of great beauty. Early seventeenth century.

525—INRO.

Five sections. Powdered gold lacquer. Figures of Shidsuka-gozen and her attendants travelling, richly incrustated in high relief with gold, shakudo, and shibuichi. The landscape is beautifully painted in fine gold lacquer. Metal work by Katsuhiko. Lacquer by Kogiokusai. Nineteenth century. Has netsuke made of ivory, carved with basket of fish. Slide is of silver filigree work.

526—INRO.

Four sections. Gold powdered and polished lacquer. Exquisite paintings of tortoise and crane decorate the inro. The tortoise is inlaid with mother-of-pearl, and painted with rich, dull gold lacquer; the crane is rendered in finely powdered and raised gold lacquer, giving a charming color effect. The reserve part is decorated with pine trees, bamboo, and plum flowers, in polished lacquer. Inside is of clouded Nashiji of high quality. Gold netsuke mounted in ivory by Haruyuki. Slide is of shakudo, shibuichi, and bronze. A rare and very beautiful example. Signed, Jōkasai. Early eighteenth century.

527—INRO.

Six sections. Gold powdered lacquer. Exquisite painting of autumnal grasses, partly inlaid with mother-of-pearl, most artistically executed in fine gold lacquer. Inside is of costly Giobunashiji. Ivory netsuke in design of fruits and scarecrow. Coral slide. Early seventeenth century. A rare gem.

528—INRO.

Four sections. Black lacquer. Decoration of elephant and its keeper, elaborately executed in gold lacquer and gold inlay. The figure of keeper is of pure gold, while the elephant is beautifully pencilled in gold lacquer. Carved ivory netsuke. Ivory slide in shape of bean. Gold work by the celebrated artist Kuzui. Signed. Latter part of seventeenth century.

529—INRO.

Five sections. Gold lacquer. Tiger and pine-tree decorate this inro; the tiger's body painted in gold lacquer of fine quality, in various gradations, the eyes being inlaid with mother-of-pearl; leaves and pine-needles are executed in splendid workmanship. Inside is of Nashiji of high quality. By Shunshō. Signed. Shunshō was one of the greatest artists in lacquer of the eighteenth century. The gold of Shunshō is very powerful in tone. He was the favorite artist of the Shōgun and of the great Daimios of his time. His successors continued to work in his style in the city of Nagoya, in the province of Owari. Cinnabar lacquer netsuke in shape of peach. Agate slide.

530—INRO.

Five sections. Gold powdered lacquer. Figures of the famous warriors Yoshitsuné and Benkei, made of finely powdered gold lacquer, partly inlaid with ivory. The subject illustrates a Japanese historical incident: the two warriors Benkei and Yoshitsuné fighting on Gojō Bridge, Kyoto. The event occurred A.D. 1180. Ivory netsuke, carved with peony flowers. Carved wood slide. Inside is of Nashiji. Signed, Shōgioku. Nineteenth century.

531—INRO.

Six sections. Gold powdered and raised lacquer. Magnificent view of landscape, falls, pine trees, is minutely pencilled in exquisite gold lacquer, and partly inlaid with gold-leaf mosaics. A remarkable piece of rich work. Nashiji interior. Ivory netsuke, carved with the six famous poets. Agate slide. Seventeenth century.

532—INRO.

In gold lacquer, with wood netsuke incrustated with Kiri crest in gold and coral slide. The inro is decorated with landscape and waterfall scenery, delicately executed in fine raised gold lacquer. Signed Kaji-Kawa.

533—INRO.

In powdered gold lacquer, with carved wood netsuke and ivory slide. Inro decorated with Kusakari (a young grass gatherer) on cow's back, finished in black lacquer with gold tracing on powdered gold background, and on reverse side is a weeping willow near running stream, with half moon appearing above. A bold and artistic specimen.

534—INRO.

Gold lacquer. Landscape and waterfall, in high quality of gold. Has seven compartments. Fine inside finish of Nashiji lacquer. A very rare specimen.

535—INRO.

Gold lacquer, with landscape design, the trees and rocks finished in high relief and delicately inlaid. Has fine Nashiji finish inside. The netsuke is of carved ivory in shape of half of a peach on the stem. Metal slide. Date, eighteenth century.

536.—INRO.

In gold Makiye lacquer, with gold lacquer netsuke embellished with ornaments in solid gold, and solid gold slide. Inro is decorated profusely with chrysanthemum flowers in various stages of bloom. The inside is finished with flat gold grains called Giobu-nashiji. Signed, Kaji-Kawa. A superb specimen, and a gem of this collection.

537—INRO.

Four sections. Fine cinnabar lacquer. Decoration of clouds and cranes carved and lacquered with extraordinary skill and taste on obverse. Figures of Chinese sages and scene of plum garden, similarly treated in reverse. Netsuke, which is made of Cinnabar lacquer, carved with Chinese boy. Cinnabar lacquer slide, decorated with figures inspecting a kakemono. Signed Risei. Unusually rare and fine example. Seventeenth century.

538—INRO.

Six sections. Gold powdered and raised lacquer. The subject represents a Chinese historical incident which occurred during the Hau dynasty, in the third century. "Chorio and Ko-Sekko meeting at the bridge of Kahi." The figures, cloud effects, and other surrounding scenes are very richly painted and inlaid with gold lacquer and partly filled in with gold-leaf mosaics. Inside is of Giobu-nashiji of high quality. Gold lacquer netsuke. Silver open-work slide. Signed Giokusensai Sada-hisa. Seal. A noted lacquerer of the early part of the seventeenth century. A fine example.

539—INRO.

Mosaic incrustated gold in black lacquer. Decoration of chrysanthemum. Lacquer ground, with raised gold, and inlaid with mother-of-pearl. Wood netsuke. Ivory slide. Signed, Koma-Yasutaka. An exquisite specimen.

540—INRO.

Six sections. Gold lacquer. Magnificent decoration of Chinese landscape, elaborately painted in rich gold lacquers of various tones. Mountains, rocks, cloudy sky effect, painted with minutest detail, and partly inlaid with Kirikane gold lacquer. Inside is of costly lacquer finish called Giobu-nashiji, of high quality. Ivory horses for netsuke. Slide is made of gold and shibuichi, in shape of rabbit, with signature of Tenmin. Inro by Kaji-kawa. Signed. Seal. Seventeenth century. An exceedingly fine specimen.

541—INRO.

Five sections. Gold lacquer. Interiors are of Giobu-nashiji of finest quality. The subject

represents the meeting of Kosekkō and Chōriō at the bridge of Kahi in China. By a noted artist in lacquer, Kakosai. Signed. Seal. Eighteenth century. Has netsuke made of black wood, carved, and inlaid with mother-of-pearl, in design of falcon. Shibuichi slide.

Note.—This is part of the Chinese history of the Hau dynasty, in the third century. Chōriō is mounted on a dragon. Kosekkō, who is seen above the bridge, riding on a horse, had dropped his shoe, and, as will be seen in the intro, had commanded Chōriō to restore it to him. Notwithstanding his haughtiness of character, Chōriō, recognizing in the aged sage his superior, approached him with the shoe as commanded. Recognizing in Chōriō the qualities of patience and submission, Kosekkō accepted him as a worthy disciple. Chōriō soon rose to become chief adviser of the Emperor.

542—INRO.

Eight compartments. Gold lacquer. Minutely drawn trees, rocks, waterfalls, etc., in gold. Superb Giobu-nashiji. Gold lacquer netsuke. Gold slide. Signed, Kaji-Kawa. Beautiful and artistic work.

543—INRO.

In lacquer incrustated with mother-of-pearl, finished in the style called raden lacquer, or incrustation of mother-of-pearl, which is inlaid smoothly and level with the surface of the lacquer. The interior decorated with Tanzaku and Shikishi (special papers used for writing verses). Rare specimen. Signed by Kin-koku, with seal mark. The netsuke is carved with asa-gawo (morning glory), with silver butterfly inlaid, made by Giokuho-sai. An artistic gem in every way.

Gold hirame-nashiji lacquer. Decorated with quails and chrysanthemums, and bears the signature of Kaji-Kawa. Ivory and coral netsuke. Metal slide. Date, eighteenth century (early part).

In gold lacquer. The decoration of Mount Fuji and rising dragon in gold-powdered lacquer, and silver grains covering top of Fuji. A fine specimen by Koma Kwansai, a lacquer artist of talent. End of eighteenth century. Has beautifully carved netsuke and agate slide, and superb Giobu-nashiji interior.

SUPERB LACQUERS

In shape of three circles. Gold lacquer. Decoration of pink, fence, bridge, and iris pencilled in gold lacquer of various shades in successive layers over togidashi and dull finish. Interior is of Nashiji lacquer. Early part of the eighteenth century.

Height, $1\frac{1}{2}$ inches ; diameters, 4 inches and 3 inches.

Gold lacquer. Poem, plum flowers, cherry and tsubaki blossoms painted in gold lacquer of various layers and shades. Inside is decorated with plants and kiku flowers over Nashiji background. Stork design decorates the rims. Eighteenth century.

Height, $1\frac{1}{2}$ inches ; diameter, 4 inches.

548—Box.

Shape of lotus-bud. Gold lacquer. Profuse decoration of fan design, and birds, trees, and landscapes, richly painted in gold lacquers of various layers and tints.

Height, 5 inches ; diameter, 4 inches.

549—Box.

Drum-shaped. Extra tray inside. Gold lacquer. Peony and Chinese grass design painted in gold lacquer of various layers. Rooster of carved silver, mounted on top of cover. Ornamentation of grain of wood imitation is carefully painted in gold lacquer. Tray is decorated with bamboo and rooster in gold lacquer. Interior is of Nashiji finish. An unusually fine work.

Height, 10 inches ; diameters, $5\frac{1}{2}$ inches and $5\frac{3}{4}$ inches.

550—Box.

Floral shape. Gold lacquer. Temple drum, maple trees, and curtain designs, exquisitely painted in gold lacquer in continuation on cover and sides. Back of cover is pencilled with a hat and musical instrument in minute design over ishimé gold lacquer background. Interior and rims finished in gold-leaf mosaic lacquer. Eighteenth century.

Height, 2 inches ; diameters, 3 inches and $4\frac{1}{2}$ inches.

551—Box.

Gold lacquer. Wild chrysanthemum and autumnal grasses on cover and sides, exquisitely painted in gold lacquer of various layers and tints, over Nashiji background. Back of cover is painted with butterflies in powdered gold lacquer over silver ishimé lacquer background. Silver rim. Early eighteenth century. A most artistic production.

Height, 2 inches ; diameter, 4 inches and $4\frac{1}{2}$ inches.

552—Box.

Gold Nashiji lacquer. The cover has a most artistic decoration of a rising sun, stork, and knotted cords design painted in gold lacquer of various layers and partly inlaid with leaf gold. Back of cover is decorated with tiger, cow, and rabbit (a part of the Zodiac signs) in gold lacquer. Interior, the imperial crests of Kiri, in powdered gold lacquer. Seventeenth century.

Height, $1\frac{1}{4}$ inches ; diameter, 2 inches and $2\frac{1}{4}$ inches.

553—PERFUME-BOX.

Gold lacquer. Decoration of boy seated on a drum, beautifully carved and lacquered, the face and hand inlaid with ivory. Eighteenth century.

Height, 2 inches ; diameter, 2 inches.

554—Box.

Gold lacquer. Figure of Buddha painted in gold lacquer in centre of the cover. Muranashiji finish inside. A very choice piece. Early eighteenth century.

Height, $1\frac{1}{2}$ inches ; diameter, 3 inches.

555—Box.

Four sections, with cover. Gold Nashiji lacquer. Vines and bamboo fences painted in powdered gold lacquer. Nashiji finish inside. Eighteenth century.

Height, $2\frac{1}{2}$ inches ; diameters, $2\frac{1}{4}$ and $1\frac{3}{4}$ inches.

556—BOX WITH TRAY INSIDE.

Gold Nashiji lacquer. Pine trees, bamboos, and plum trees exquisitely painted in gold lacquer over Nashiji ground. Interior is of Nashiji. Two silver rings mounted on side. Seventeenth century.

Height, 4 inches ; diameters, $4\frac{1}{2}$ and 6 inches.

557—Box.

Black lacquer. Chrysanthemum flowers beautifully decorated in fine gold lacquer over black polished lacquer body. Nashiji finish inside. Eighteenth century.

Height, $\frac{3}{4}$ inch ; diameters, $3\frac{3}{4}$ and $3\frac{1}{4}$ inches.

558—Box.

Gold-leaf mosaic lacquer. Decoration of arrows and holder, in powdered gold lacquer on top. Figured flowers on sides, profusely painted in gold lacquer. Nashiji finish inside. Rings of silver mounted on sides. Seventeenth century.

Height, 2 inches ; diameters, $2\frac{3}{4}$ and $8\frac{1}{2}$ inches.

559—PERFUME-BOX.

Gold lacquer. Ceremonial hat, maple leaves, and cord designs, exquisitely painted in gold lacquer of various colors and in different layers, the reserve space inlaid with gold-leaf mosaics. Nashiji finish inside. Early seventeenth century. A rare piece.

Height, 1 inch ; diameter, $3\frac{1}{4}$ inches.

560—Box.

In three sections. Black lacquer. Decoration of hats, profusely painted in gold lacquer of various colors and in various layers, inside of hats painted with diaper pattern in minutest details in rich gold lacquer. Fine Nashiji lacquer covers its interior. Eighteenth century. A very choice piece.

Height, $2\frac{3}{4}$ inches ; diameter, 2 inches by $2\frac{1}{2}$ inches.

561—Box.

In two sections (Jukobako). Gold Nashiji lacquer. Landscape, admirably painted with gold lacquers of various layers and shades on back-

ground of fine Nashiji lacquer. The sides and back of the box are decorated with crests of a daimio. Interiors are of Nashiji of high quality. Seventeenth century. An exquisite piece of old lacquer.

Height, $1\frac{1}{2}$ inches ; diameter, 2 inches by $2\frac{3}{4}$ inches.

562—Box.

Gold Nashiji lacquer. Decoration of a ceremonial fan, beautifully painted in finely powdered gold lacquer, and round the sides are decorations of shippo designs, also in gold powdered lacquer. Interior is of Nashiji. Seventeenth century.

Height, $1\frac{1}{2}$ inches ; diameter, $2\frac{1}{2}$ inches by $2\frac{1}{4}$ inches.

563—Box.

Diamond-shaped. Gold lacquer. Rooster on a drum (emblemic sign for peace), carefully and minutely painted in gold lacquer of successive layers and in variously tinted lacquer. Interior is of Nashiji of fine quality. Early eighteenth century. A choice specimen.

Height, 1 inch ; diameter, $2\frac{1}{4}$ inches by 4 inches.

564—TEA-CADDY.

Gold lacquer. Flowers in mother-of-pearl inlay and lacquered in various layers. Flowing stream decorated inside of cover in powdered gold lacquer. Signed Korin.

Height, 3 inches ; diameter, $2\frac{3}{4}$ inches.

565—PERFUME-BOX.

Trefoil-shape. Gold lacquer. Peony flowers on top in gold lacquer on Nashiji ground. Inside is of Nashiji. Eighteenth century.

Height, $1\frac{1}{4}$ inches ; diameter, $2\frac{1}{2}$ inches by $3\frac{3}{4}$ inches.

566—PERFUME-BOX.

Black and gold lacquer. Basket, maples, and vines decorated on cover in gold lacquer in various colors. Inside is of Nashiji. Eighteenth century.

Height, 1 inch ; diameter, $2\frac{3}{4}$ inches.

567—BOX WITH TRAY.

Gold lacquer. Charming decoration of chrysanthemum flowers and stream scenery, most exquisitely painted in gold of fine quality and in lacquer of various layers and tints. Floating maple leaves beautifully rendered in gold lacquer on tray. Nashiji lacquer covers interiors. Unusually rich and choice example of seventeenth century.

Height, 2 inches ; diameter, $2\frac{1}{2}$ inches by 3 inches.

568—PICNIC BOX.

Gold Nashiji lacquer. Consisting of four large and two small boxes, one saké holder, and eight trays. Silver handle with chased decoration. Landscape, waterfalls, and figures in gold lacquer over top. The sides are decorated with flowers and birds in gold lacquer. The small boxes and saké holder decorated with maple trees and leaves in various lacquers. Early eighteenth century.

Height, $12\frac{1}{2}$ inches ; length, 12 inches ; width, 8 inches.

569—TRAY.

Square. Black lacquer. Cherry-blossoms of Yoshino and river scenery artistically painted in silver and gold lacquers. Back of the rims is decorated with cherry flowers in silver lacquer.

Diameter, 7 inches square.

570—Box.

In shape of koto (a musical instrument). Gold lacquer. Ornamentations of the box represent, in details, various strings, cushions, and grains of wood, beautifully rendered in gold lacquer. Nashiji finish inside.

Height, 1 inch ; length, 6 inches ; width, $1\frac{1}{2}$ inches.

571—SAKÉ CUP.

Gold lacquer, with rich vermilion lacquer background. Dragon in centre, and four crests of Tokugawa family, exquisitely painted in gold lacquer of fine quality. Back is decorated with pine trees, on deep red lacquer ground.

Diameter, $7\frac{3}{4}$ inches.

572—Box.

Gold lacquer. "Reeds and lightning-bugs design." Charmingly painted in black and gold lacquer ; the bugs inlaid with mother-of-pearl, and night effect painted with artistic feeling. Interior and bottom are of silver Nashiji. Silver-mounted rims. A refined and rich example.

Height, $2\frac{1}{2}$ inches ; width, $8\frac{1}{4}$ inches ; length, $9\frac{1}{4}$ inches.

573—PERFUME-BOX.

Octagonal in shape. Flock of cranes on top, grasses and river scenery around sides, in gold lacquer. Nashiji finish inside.

Height, 2 inches ; diameter, $4\frac{1}{2}$ inches.

574—Box.

In four sections. Gold Nashiji lacquer. Pine, bamboo, and plum flowers, painted in continuation over entire surface, in exquisite gold lacquer. Inside is of Nashiji. Seventeenth century.

Height, $3\frac{1}{4}$ inches ; diameter, $2\frac{3}{4}$ inches by $2\frac{1}{2}$ inches.

575—PERFUME-BOX.

Gold lacquer. Ceremonial hat, shō (a kind of wind instrument), and maple leaves, painted in gold lacquers of various layers and tints, and partly inlaid with gold lacquer mosaics. Inside is of Nashiji lacquer. Eighteenth century.

Height, $\frac{3}{4}$ inch ; diameter, 2 inches by 3 inches.

576—Box.

Fan-shaped. Extra tray inside. Gold lacquer. Maple trees and deer on cover, and stream scenery around the sides. Most delicately and minutely painted, in extremely fine gold lacquer of various layers and tints. Back of cover is painted with cherry-blossoms of Yoshino. One tray is painted with Chinese grass pattern, in powdered gold lacquer. Eighteenth century.

Height, $1\frac{1}{2}$ inches ; diameter, $2\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

577—PERFUME-BOX.

Gold lacquer. Figured flowers of peony, painted in gold lacquer, in various tints and in polished gold lacquer. Nashiji lacquer inside. Back of box also decorated in gold lacquer. Silver lacquer finish around rims. Eighteenth century.

Diameter, $3\frac{1}{2}$ inches.

578—PERFUME-BOX.

Gold lacquer. Flowers in medallion most delicately painted on top and round the sides in beautiful gold lacquer. The ground design, of wood-grains, is most carefully and minutely treated in gold lacquer. Inside is of fine Nashiji lacquer. An unusually choice example of seventeenth century.

Height, $1\frac{1}{2}$ inches ; diameter, $3\frac{3}{4}$ inches by $3\frac{1}{4}$ inches.

579—PERFUME CABINET.

Opening in two divisions, consisting of nine small drawers, one larger, two above and below the middle shelf. Decorations of water plants over front, back, and sides, painted in gold lacquer in successive layers. Shakudo mountings. The "wood-grain" decoration is most realistically treated in togidashi, or polished lacquer. Eighteenth century. A dainty piece of beautiful work.

Height, $3\frac{1}{4}$ inches ; width, 3 inches ; length, 4 inches.

580—Box.

Spool-shaped. Chrysanthemum flowers on sides, and decorated in gold lacquer over background of gold ishimé lacquer. Flat polished gold-lacquer decoration on top. Inside is of ishimé gold lacquer inlaid with gold spots. Seventeenth century.

Height, $3\frac{1}{2}$ inches ; diameter, 3 inches.

581—PERFUME-BOX.

Black lacquer. An exquisite decoration of a sleeping boy, carrying on his back a basket painted in fine powdered gold lacquer, and in togidashi, or polished lacquer. Interior is of Nashiji. A specimen of perfect beauty. Seventeenth century.

Height, 1 inch ; diameter, 5 inches by $2\frac{3}{4}$ inches.

582—PERFUME-BOX.

Gold lacquer. Howo bird, phoenix, and waves in gold lacquers of successive layers, decorated with great skill and with minute details. Interior is of gold lacquer mosaic inlay of best quality. Back of the box also in similar finish. Figured flowers decorated around the rim. Middle of seventeenth century. A rare piece of costly workmanship.

Height, 1 inch ; diameter, 3 inches by 4 inches.

583—Box.

In shape of ornamental ball. Gold lacquer. Plum flowers decorated on cover, in powdered gold lacquer. Inside of each panel is decoration of Chinese grass design and shippo pattern in raised gold lacquer. Pine trees are painted round the sides. Inside is of exquisite red Nashiji of high grade. A piece of magnificent workmanship. Eighteenth century.

Height, $1\frac{3}{4}$ inches ; diameter, $3\frac{1}{2}$ inches by $2\frac{1}{4}$ inches.

584—PERFUME-BOX.

Gold and brown lacquer. Cabbage leaves and cherry blossom painted in gold lacquer of various tints, and partly inlaid with gold lacquer mosaics. An exquisite specimen of lacquer work.

Height, $2\frac{1}{2}$ inches ; diameter, $3\frac{1}{2}$ inches.

585—Box.

Black lacquer. Two sacred tortoises with long tails, painted in a most careful manner in lacquers of various colors and in different layers. Nashiji of high quality covers its interior. Close examination to details of workmanship is suggested.

Height, $2\frac{3}{4}$ inches ; diameter, 3 inches.

586—PERFUME-BOX.

In two sections, with tray. Gold lacquer. An old pine tree in powdered gold lacquer of successive layers, over ground of gold lacquer spots. The design continued on all sides. Fine red Nashiji finish inside. The tray similarly decorated. A rare and choice example of early seventeenth century.

Height, $2\frac{1}{2}$ inches ; diameter, $3\frac{1}{2}$ inches by $4\frac{3}{4}$ inches.

587—PERFUME-BOX.

High form. Nashiji lacquer. Figure of toshitoku delicately painted in gold lacquer. The pattern on drapery and expression of face are admirably treated in fine gold outlines. Inside is of fine old Nashiji. Date, probably 1650-1700.

Height, 3 inches ; diameter, $3\frac{1}{2}$ inches by $3\frac{1}{4}$ inches.

588—Box.

Gold lacquer. Fern leaves in rich gold lacquers beautifully painted on top and around the sides. Inscription signifying "For whose sake" painted on cover in silver lacquer. Silver-mounted rims. Inside is of Nashiji lacquer. Eighteenth century. A most artistic piece.

Height, $2\frac{3}{4}$ inches ; diameter, $4\frac{1}{4}$ inches by $5\frac{1}{4}$ inches.

589—PERFUME-BOX.

Low form. Nashiji lacquer. The contents consisting of three fan-shaped boxes and one round box. On cover is painted in lacquer, a boy holding a cat. On cover of each smaller box are paintings of chrysanthemum flowers and grasses. Landscape decorated on cover of the centre box. Interiors are of Nashiji. Seventeenth century.

Height, 1 inch ; diameter, $4\frac{1}{4}$ inches.

590—PERFUME-BOX.

In two sections. Gold and black lacquer. Butterflies and grasses in finest togidashi lacquer very minutely and skilfully painted over the cover of box, which is finished in most exquisite polished gold lacquer. Inside is decoration of tomoyé crests (the family crest of the Daimios of Arima). Silver mounting around the edge. Waves, birds, bamboo leaves, and kiri flowers decorated round the sides. The bottom also decorated with the

crests design. Early seventeenth century. An exceedingly rare and costly specimen.

Height, 3 inches ; diameter, 4 inches by $5\frac{1}{2}$ inches.

591—PERFUME-BOX.

Diamond-shaped. Gold Nashiji lacquer. Decoration of "cords and sacred ball" painted on top and around sides in most careful manner and with skill, showing various colors produced in gold lacquer. The ball (emblem of wisdom) inlaid with gold lacquer mosaic, and lacquered in fine gold powdered lacquer. Extraordinary example of minute lacquer work. Inside is of Nashiji of high quality. Date, about 1650-1700.

Height, 2 inches ; diameter, 5 inches by $3\frac{1}{2}$ inches.

592—PERFUME-BOX.

In shape of three circles. Gold lacquer. Chrysanthemum, iris, and cherry flowers in powdered gold lacquer in successive layers over the ground of gold leaves inlay. The sides are ornamented with profusion of plum flowers on togidashi ground.

Height, $1\frac{3}{4}$ inches ; diameter, $4\frac{1}{4}$ by $3\frac{1}{4}$ inches.

593—Box.

Containing six small and one medium-sized boxes for holding incense. Shippo decoration on cover in fine gold lacquer. Round edges painted in gold lacquer and chrysanthemum flowers, while the reserve space is inlaid with gold-leaf mosaics. Back of the cover is also painted with chrysanthemum flower and river scenery in gold lacquer. Silver rim. The inside boxes are painted with marvellous precision in beautiful gold lacquer, and partly in mother-of-pearl inlay. Eighteenth century. Exceedingly choice example.

Height, $2\frac{1}{4}$ inches ; diameter, $6\frac{1}{4}$ inches.

594—Box.

Gold Nashiji lacquer. The family crests of Tokugawa, on cover and on the corners, minutely painted in rich gold lacquer, while the reserve space is decorated with beautiful design of ancient brocade pattern. Finished in gold lacquer of various layers. Back of cover and inside of box are painted with bamboo, pine trees, stork, and tortoise in finest gold lacquer, beautifully outlined with fine lines over Nashiji background. Mounted with two shakudo rings. Exceedingly fine example of seventeenth century lacquer.

Height, $2\frac{1}{2}$ inches ; length, $8\frac{3}{4}$ inches ; width, $7\frac{1}{2}$ inches.

595—PERFUME-BOX.

In shape of a book. Gold togidashi lacquer of the finest quality. Plum trees and pines on cover, minutely painted in togidashi lacquer over beautiful surface of shippo design, which is also finished in polished lacquer. A perfect imitation of book design, rendered with most artistic skill. Inside is of Nashiji lacquer, over which is painted a grass design. This is one of the rare gems of this collection, and is seldom found in Japan. Probably early part of seventeenth century.

Height, $\frac{1}{2}$ inch ; diameter, $2\frac{1}{2}$ inches by 3 inches.

596—PERFUME-BOX.

In shape of a book. Gold lacquer of very high quality. Yamabuki and cherry trees on cover. Exquisitely painted in beautiful lacquer of gold powdering, and partly inlaid with mother-of-pearl leaves, the background being finished in togidashi lacquer, decorated with shippo patterns. The whole decoration on this box is one of the most delicately finished lacquer works of the seventeenth century. A gem of this collection.

Height, $\frac{3}{4}$ inch ; diameter, $2\frac{1}{4}$ inches by $3\frac{1}{4}$ inches.

597—PERFUME-BOX.

In shape of battledore. Gold lacquer. A New Year reception of court nobles, most minutely painted in gold lacquer; the figures and interiors of the palace and all other parts, in careful details, rendered in exquisite gold lacquer. Interiors are decorated with designs of "paper-cord" in fine lacquer on Nashiji ground, four small beads forming supports. A gem of this collection. Early seventeenth century.

Height, 1 inch; diameter, $1\frac{3}{4}$ inches by $4\frac{1}{2}$ inches.

598—PERFUME-BOX IN COMPARTMENTS (JUKŌ).

In shape of war-fan. Gold Nashiji lacquer of highest quality. A tray inside is also of Nashiji of highest quality. Peony flower and grasses, exquisitely painted in lacquers of successive layers over the body of Nashiji. It is a specimen of the finest quality in every respect, and one of the pearls of the collection. Early seventeenth century.

Height, $3\frac{1}{4}$ inches; diameter, 3 inches by $4\frac{1}{2}$ inches.

599—PERFUME-BOX.

In two sections, with tray inside. Gold lacquer, powdered. Peach trees and pines on cover and around the sides, painted in powdered gold lacquer in successive layers. Yamabuki tree and bamboo fence design in dull powdered gold lacquer decorate the tray. Interior is of fine Nashiji lacquer. Silver mounts around the edge. Latter part of eighteenth century.

Height, 3 inches; diameter, 4 inches.

600—PERFUME-BOX IN SECTIONS (JUKŌ).

Gold lacquer. A charming view of "the famous Yoshino cherry mountain" with its surrounding landscape, waterfall, houses, and full

blossoms of the cherry trees, magnificently rendered in costly gold lacquers of various layers, the whole subject executed in minutest details, and inlaid with gold lacquer mosaics. Interior throughout is of Nashiji lacquer.

Height, $4\frac{1}{4}$ inches ; length, $5\frac{1}{4}$ inches ; width, $4\frac{1}{2}$ inches.

601—SUPERB PERFUME-BOX (MAKIYE “KARA-BAKO”).

Gold Nashiji lacquer. Consisting of outer case, three small boxes, and a tray. “Plum trees and nightingale” decorated on the outside of box. Round the body of box are painted iris and maple, and mandarin ducks in finest gold powdered lacquer. The tray has decoration of stork, tortoise, and pine tree. The three smaller boxes in decoration of chrysanthemum, yamabuki flowers, and pink, in gold lacquer painting. Interiors of all boxes are of best clouded Nashiji lacquer. An exceedingly choice example of middle of seventeenth century.

Height, $2\frac{1}{2}$ inches ; length, $4\frac{1}{2}$ inches ; width, $2\frac{3}{4}$ inches.

602—MAGNIFICENT GOLD LACQUER BOX.

Jar-shaped. The cover representing a design of “brocade covering,” wrapped and tied with tassels. The flowers of chrysanthemum, most extravagantly embellished around its entire body in finest gold lacquers in successive layers, giving exquisite color effects of different flowers. Inside of the medallion decorations on the cover are profusely painted, in finest gold lacquer, petals of flowers and leaves in minutest detail, while the reserve spaces are inlaid with gold lacquer mosaics. The whole design is treated with utmost care and artistic skill. Interiors are of fine Nashiji lacquer throughout.

Height, 12 inches ; diameter, $9\frac{1}{2}$ inches.

603—DAIMIO MANUSCRIPT BOX (RIOSHIBAKO).

Aventurine lacquer. Decorated on the cover and the sides with views of a palace and a garden, with streamlet, pine, and chrysanthemums in raised gold lacquers of various shadings. The back of cover shows a part of the palace garden, a pair of oshidori (favorite garden birds), and artificial fences, all finished in heavy layers of gold and silver lacquers; and a full moon, which is incrustated with silver, is seen rising. A box of this kind was made solely for the use of the daimios and other nobles of Japan. Notice the perfection of drawing and absolute sharpness of all the lines and minute details. Seventeenth century.

Height, $6\frac{1}{2}$ inches; length, $16\frac{1}{2}$ inches; width, 13 inches.

604—LACQUER BOX.

Fan-shape. The inside is lined with brilliant lacquer of Nashiji gold, and the base is covered with the same. The sides are treated in black, with gold embellishments representing various symbols used in temples. A cover, also with black ground, has a lavish decoration in gold of storks, turtles, trees in blossom, a running stream, and clouds. The box was made in the eighteenth century.

Height, 2 inches; diameter, 7 inches.

605—LACQUER BOX OF LEAF-SHAPE.

The sides ornamented with branches of the pine tree. The top treated in a war-fan design with symbols added, such as are used in temples. The interior is in brilliant gold lacquer, and the base has a similar treatment. It was made in the eighteenth century.

Height, $1\frac{1}{2}$ inches; diameter, $3\frac{1}{2}$ inches.

606—DOUBLE DIAMOND-SHAPED BOX.

It has two compartments and cover. All in gold lacquer. The interior is covered throughout with brilliant lacquer and reddish-gold Nashiji. The exterior is ornamented with pine trees and various Japanese emblems of curios and jewels, such as are found among temple decorations. It is a beautiful work of the eighteenth century.

Height, $2\frac{1}{4}$ inches ; diameter, 5 inches.

607—PREFUME-BOX (KOGO).

The form is of two chrysanthemum flowers. Decorated with similar flowers in raised gold lacquer on top of the cover, and the sides are carefully painted with ferns in delicate tracings. The interior is of good aventurine lacquer. Seventeenth century.

Height, 2 inches ; length, $3\frac{3}{4}$ inches ; width, 3 inches.

608—WINE-CUP.

The outside is completely covered with brilliant red lacquer, with an inscription upon its base. The inside has a fine gold surface with a decoration of an old Kuge (a noble of the court) with retainer. The modelling of these two figures shows the artist to have been one of the first rank. It was produced in the eighteenth century.

Diameter, $5\frac{1}{2}$ inches.

609—DESPATCH-BOX.

Black lacquer. Decorated on cover and sides with gourd, vines, and leaves in powdered gold lacquer of various tints, the Japanese character touki (moon) in silver ring in the leaves. On the interior of lid and other parts of box is a

silver mosaic incrustation. Has silver bordering and silver rings for cord and tassels. A highly artistic piece of superb workmanship. Eighteenth century.

Height, 2 inches ; length, $9\frac{1}{4}$ inches ; width, $2\frac{1}{2}$ inches.

610—TWO PERFUME-BOXES.

In shape of mandarin ducks. Set in gold lacquer tray with silver handle. Gold Nashiji lacquer of high quality. The decorations of boxes are minutely and carefully executed to imitate the feathers and other designs on the birds. The tray decorated with aquatic plants and stream scenery. Interiors of the boxes and tray are of the best Nashiji. One of the most magnificent Nashiji lacquer examples of seventeenth century.

Height, complete, 5 inches ; length, 6 inches ; width, 5 inches.

611—PERFUME-BOX.

In two sections. Diamond-shaped. Contains four small boxes and a tray. On the cover of outer box is painted "a palace scenery and garden" full of trees, such as pine and plums, in most artistic manner, in exceedingly fine gold lacquers. Around the sides of box are decorations of landscape, garden with trees and birds, in similar treatment. The chrysanthemum flowers in gold lacquer painted on tray, and partly in mosaic inlay. The covers of four small boxes are decorated with plum trees and nightingale in fine gold lacquers. Interiors of all boxes are of the best Nashiji lacquer. A matchless example of this laborious and costly species of lacquer. Seventeenth century.

Height, 3 inches ; diameter, $4\frac{1}{4}$ inches by $5\frac{1}{2}$ inches.

612—DESPATCH-BOX.

Black lacquer. Skilfully decorated with chessmen in irregular positions, in yellow and low-toned gold and in silver. The interior is of fine aventurine lacquer. Early eighteenth century.

Height, $1\frac{3}{4}$ inches ; diameter, $9\frac{1}{2}$ inches.

613—PERFUME-BOX (KOGO).

In shape of an itomaki, or spool. Has two compartments, carefully lacquered in graded powdered gold to imitate a spool of thread ; the bottom of the box and the interior of both compartments are finished with exceedingly fine gold aventurine lacquer. Very choice piece. Seventeenth century.

Height, $2\frac{3}{4}$ inches ; diameter, $3\frac{1}{2}$ inches.

614—INCENSE-BURNER.

Pagoda or castle shape. Decorated with pine, bamboo, and plum trees. It has three drawers well fitted and beautifully decorated. The side of top part is mounted with openwork silver. All the interiors are in gold aventurine. Early eighteenth century.

Height, $6\frac{1}{2}$ inches ; length, $6\frac{1}{4}$ inches ; width, $3\frac{1}{2}$ inches.

615—OBLONG BOX.

Exceedingly fine gold aventurine lacquer throughout. Decorated with bamboo and sparrows, in various layers of powdered gold on yellow Nashiji background. Has metal mountings on all the bottom corners. A splendid work of the seventeenth century.

Height, 4 inches ; length, 9 inches ; width, $7\frac{1}{4}$ inches.

615*—SUPERB PERFUME-BOX.

Gold lacquer. Made in two sections, with outer cover and a stand. The lower section contains four small boxes. Magnificent decora-

tion of maple-trees and mountain scenery, most elaborately painted in gold lacquers of finest quality over the cover and entire surface of the box. The four boxes inside are decorated with cherry, wistaria, iris, chrysanthemum flowers delicately rendered in beautiful gold lacquer, the stream scenery in togidashi lacquer, and other parts in gold lacquer mosaic inlay. Seventeenth century.

Height, 4 inches ; length, $5\frac{3}{4}$ inches ; width, 5 inches.

616—DIAMOND-SHAPE BOX OF TWO COMPARTMENTS.

The lower one contains four diamond-shaped boxes ; the upper one a tray. The small boxes are ornamented with branches of the cherry tree and birds arranged so as to make a continuous pattern extending from one box to the other. The outside presents a series of landscapes with mountains, trees, and birds. The top has a picture of a Japanese summer-house and garden, in front of which are trees with birds in the branches. The entire embellishment of this box is of the finest gold lacquer. The different shades of gold are so artistically applied that effects of light and shade in perspective are produced with unusual success. The object was made in the beginning of the eighteenth century, and represents the highest degree of skill in lacquer making. A matchless work.

Height, $2\frac{3}{4}$ inches ; diameter, $5\frac{1}{2}$ inches.

617—A LACQUER BOX CONSISTING OF TWO COMPARTMENTS AND TRAY.

It has an elaborate cover. The object was used in a daimio's residence for the keeping of jewels. The interior is lined with fine plain gold lacquer. The exterior is covered with greenish-black lacquer ornamented with blossoms

and flowers in gold and silver lacquer. It is a beautiful specimen of decorated work, and was produced in the early part of the eighteenth century.

Height, $3\frac{1}{2}$ inches ; diameter, 6 inches.

618—Box.

Gold and black lacquer. "A Helmet," decorated in centre of the cover, in finest powered gold lacquer, and carefully executed with the utmost skill, the reserve space covered with the design called "shippo tsunagi," also in gold lacquer on black lacquer ground. Interiors are of the finest Muranashiji. Between the corners are decorations and inlay of gold and lacquer mosaics inlay. Middle of seventeenth century.

Height, $1\frac{3}{4}$ inches ; length, $8\frac{3}{4}$ inches ; width, 8 inches.

619—SMOKER'S CABINET.

Gold Nashiji lacquer of finest quality. Decoration of plum trees and pine needles most artistically rendered in gold lacquer over entire surface of cabinet, which is covered with costly Nashiji lacquer of greenish-yellow tone. Silver charcoal holder, with cover of openwork design of plum blossom, beautifully incised and chased. The silver ash holder, with silver cover, similarly decorated. A silver stick used for decorating ash. Silver handle. Four silver racks mounted on corners. Rims are also mounted with silver. Interiors are of Nashiji finish. The three small drawers similarly decorated. A rare and costly example of early seventeenth century.

Height, 8 inches ; length, $9\frac{1}{2}$ inches ; width, $5\frac{1}{4}$ inches.

620—CABINET.

Old Chinese red lacquer. Tsubaki flowers incrustated in shibayama style on top. Around sides are decorations of plum trees. The door

decorated with Chinese garden scenery and houses, in bold incrustation of mother-of-pearl. Has six small drawers and a shelf. The back of door is etched with "landscape." Probably Kang-hsi.

Height, 9 inches ; length, $10\frac{3}{4}$ inches ; width, $7\frac{1}{2}$ inches.

621—BOX.

Gold Nashiji lacquer of the finest quality. Bamboo and sparrows on cover and around the sides. Most artistically decorated in gold lacquers over the background of yellowish-gold Nashiji. Interior is of the finest gold Nashiji of yellowish tone. One of the best examples of this costly Nashiji lacquer. Early seventeenth century.

Height, $4\frac{1}{4}$ inches ; length, 9 inches ; width, $7\frac{1}{4}$ inches.

622—BOX WITH TRAY.

In shape of wood bundle. Gold lacquer. Landscape, houses, cherry blossom, and pine trees, exquisitely rendered in raised gold lacquer, and in gold lacquer mosaic inlay. Around the sides are decorated in imitation of fagot bundles with cord-knots, also in gold raised lacquer in successive layers. The tray is decorated with gold lacquer of raft, waves, cherry and maple leaves. Inside is of fine old Nashiji. Latter part of seventeenth century.

Height, 3 inches ; length, 6 inches ; width, $4\frac{1}{4}$ inches.

623—PERFUME-BOX IN SECTIONS (JUKŌ).

Over-wrapping cover. Black lacquer. A tray inside. Profuse embellishment of "plum blossoms" in exquisite gold lacquers and in gold-leaf inlay, richly painted on ground of gold lacquer sprinkling. Interior throughout is of Mura-nashiji lacquer. Two silver clasps on sides. Latter part of seventeenth century.

Height, $3\frac{1}{4}$ inches ; length, 6 inches ; width, 5 inches.

624—DESPATCH-BOX.

Black and gold lacquer. Cherry flowers in togidashi lacquer, profusely painted over entire surface of box; the edges being decorated with maple leaves in powdered gold lacquer. Slight Nashiji inside. Silver rings mounted on sides. Unusually fine specimen of eighteenth century.

Height, $\frac{1}{2}$ inch; diameter, 4 inches by 10 inches.

625—STAND.

Five legs supporting. Gold lacquer. Landscape, and garden of cherry and pine trees in gold lacquers of various layers and shades, exquisitely rendered with artistic skill. Silver mounting around the corners, in design of cherry flowers. Back of the stand is covered with fine Nashiji lacquer. A fine example of rich old lacquer. Early eighteenth century.

Height, $7\frac{1}{4}$ inches; diameter, $10\frac{1}{4}$ inches.

626—CABINET.

Black lacquer of finest quality. Profuse embellishment of "fan designs," which are painted in finest gold lacquers, covers its entire surface of mirror-black lacquer. Inside of each fan is painted in gold lacquer, with birds, flowers, trees, on Nashiji ground. Interiors of compartments, drawers, and doors are finished with finest gold Nashiji lacquer. Has two drawers and two separate shelves inside of cabinet, beautifully finished in finest gold lacquer and Nashiji lacquer. The lower drawer is fitted with writing materials, consisting of ink-stone, two brushes, silver water-holder in shape of fan, all of which bear similar design to the cabinet. A most refined example of great rarity. Probably middle of seventeenth century.

Height, 16 inches; width, 18 inches; length, 10 inches.

627—SUPERB GOLD NASHIJI LACQUER STAND.

With four curved legs set in square skeleton frame. An emblematical design of "pine trees, storks, and bamboo," in finest gold lacquer, extravagantly decorated around the sides and top. The trunks of trees inlaid with gold mosaic leaves, while the stream scenery is finished in polished gold lacquers in various layers. The top panel of the stand is a marvel of good work. The four panels beneath the top are similarly painted in gold lacquer, with storks, pine trees, and bamboo leaves. A grand piece, of great rarity and importance, of this laborious and costly species of lacquer. Middle of seventeenth century.

Height, 17 inches ; diameter at top, 10 inches square.

628—SUPERB GOLD LACQUER CABINET OF "THE GAME OF INCENSE."

"Togidashi and takamakiye" gold lacquer cover its entire surface. Profusely decorated over this magnificent gold lacquer with the "autumnal grasses," and minutely painted with the utmost precision and artistic skill.

There are twenty-two jetons for ten persons, and ten perfumes in wood, decorated with flowers and numerals. In playing this game ten persons sat around an incense-burner, in which was burned an incense perfume. Each person had then to guess the particular perfume, which was called seeing a perfume ; and if he guessed rightly his numbered jeton, containing the name of the perfume and the number, was put to his credit in the game. This game was one which was confined to the wealthy and aristocratic classes of Japan.

Besides twenty-two jetons above mentioned, the contents consisted of one tattbox, one bronze holder, one shakudo ash decorator, pair sticks,

one tongue, one needle, all bearing crests of Tokugawa family.

The incrusted and lacquered illustrations on the covers of these boxes refer mostly to mediæval tales of Japanese chivalry, such as told in the famous romances of "Genji Monogatari." This incense game was most in vogue during latter part of fifteenth century, when the olfactory sense was raised to the level of a fine art. One of the finest examples of gold lacquer made during the seventeenth century. Has antique silk brocade case and black lacquer case.

Height, 9 inches ; width, $10\frac{1}{2}$ inches ; depth, $5\frac{1}{2}$ inches.

629—A GOLD LACQUER MARRIAGE SERVICE OF 33
PIECES.

Designed and executed for the Prince of Kuwana, a relative of the Prince of Satsuma, as a gift to the son of the latter on his marriage with Kuwana's daughter in A.D. 1642. The set consists of :

- a.* A reading stand.
- b.* A sweetmeat cabinet.
- c.* Cabinet for jewels.
- d.* A large bowl for perfumed water.
- e.* A small bowl for perfumed water.
- f.* A Hibachi shield.
- g.* A bowl and cover.
- h.* A cabinet for dressing brushes, etc.
- i.* A set of three boxes and stand for toilet articles.
- j.* A hexagonal raised tray.
- k.* A letter box.
- l.* A case with small boxes.
- m.* Two small boxes.
- n.* Seven despatch boxes of various lengths and dimensions.
- o.* Three large cases.

p. Four smaller cases.

q. Two boxes, black lacquer, with Kuwana crests only.

This superb gift was imported in its entirety from Japan in 1889 by the owner. A series of unusual and fortunate circumstances contributed to the ultimate possession of it. Whether in the quality of the gold Nashiji or the lavish and exquisite aventurine decorations of the various objects in pine (*sho*), bamboo (*chiku*), and plum (*bai*) trees, or the unusual completeness of the set, it is probably without an equal in this country or in Europe, and this statement is made after careful and repeated inquiries and searches for the whereabouts of similar treasures, of people and in places, by whom and where such examples of supreme art are likely to be possessed or found.

The carved and engraved silver mountings which embellish a number of the pieces are beautifully conceived and wrought, and these and each of the thirty-one pieces of gold lacquer bear in many places the crests in gold of the ennobled houses of Satsuma and Kuwana. Even the brushes and pencils used for writing and for other purposes (which will be found in one or more of the cabinets) have the crests in gold, and the groundwork of all the pieces is of gold Nashiji of the brightest and purest quality. Two boxes (which make up the number of thirty-three pieces) are of black lacquer, having the crests in gold of Kuwana only. These two boxes, which add historical interest to the whole, belonged to the Princess before her marriage, and therefore bear only her own family crest. Solid silk cords and tassels are affixed to many of the boxes, and these again lend additional beauty to this charming and unique possession.

630—WRITING-CASE.

Black togidashi lacquer. Decorated with Hōwō birds in gold lacquer in togidashi or polished style. On the interior are seen bamboo, sparrows, and the roof of a straw thatched house, in raised powdered gold lacquer on the Nashiji background. Has ink-stone. Water-holder of bronze in shape of melon. About 1700. A highly artistic example.

Height, $1\frac{3}{4}$ inches ; width, $8\frac{1}{2}$ inches ; length, 9 inches.

631—WRITING-CASE.

Black lacquer. Decorated with "a plum tree with red blossoms and poem-papers in gold and silver lacquers upon which are written, in Japanese, short verses. Interior is decorated with poem expressing a sentiment on blooming flowers written in black lacquer letters. Ink-stone. Silver water-holder in shape of folded paper." The undoubted work of Koma, and bears his signatures, Koma Kiū-haku. Eighteenth century.

Height, $1\frac{3}{4}$ inches ; length, $9\frac{1}{4}$ inches ; width, 6 inches.

632—WRITING-CASE.

In shape of koto (a musical instrument). Gold lacquer. Decorated with gold lacquer of various kinds, imitating the grains of wood, strings, and other figured designs, most accurately executed. The back is decorated with plum branch and crescent moon which is overlaid with silver and partly in mosaic gold lacquer inlaid ground. Ink-stone. Bronze water-holder in shape of a melon, with leaves. Interior is of ishimé and kirikane gold lacquer. Inlaid finish. Silver rimmed. An exquisite piece of costly lacquer work. Early eighteenth century.

Height, $2\frac{1}{4}$ inches ; length, $12\frac{1}{4}$ inches ; width, 6 inches.

633—WRITING-CASE.

Black lacquer, with gold lacquer decoration. A bridge and cherry trees with blossoms, and the family crests of Tokugawa decorated on the cover. On back is seen a fishing party with net throwing, near willow tree, in gold lacquer beautifully executed on Nashiji ground. Ink-stone. Water-holder of bronze in shape of flower. A work of the highest quality. End of seventeenth century.

Height, 2 inches ; length, $9\frac{1}{2}$ inches ; width, $8\frac{1}{2}$ inches.

634—WRITING-CASE.

Black lacquer, with gold lacquer decoration. Palm leaves and fence design in raised gold lacquer. Back of the cover is painted with landscape, with cherry trees and stream scenery in gold lacquer on Nashiji background. Ink-stone. Water-holder. Interior of the finest Nashiji. A rare and highly artistic specimen of seventeenth century. The firmness and grace of whole decoration are not to be overlooked.

Height, 2 inches ; length, 10 inches ; width, 9 inches.

635—WRITING-CASE.

Gold Nashiji lacquer. Landscape, with its aged and young pine trees, cherry blossom, and wave decoration, exquisitely rendered in raised and powdered gold lacquers. The back of cover is decorated with pine trees, plum, and bamboo (emblems of prosperity and long life) in gold lacquer of the finest quality. Interior of box is also decorated with similar subject on Nashiji ground. The corners of box and ink-stone also covered with dull-gold lacquer. Beautifully chased silver water-holder. The Nashiji lacquer covers the backs of box and ink-stone. It is a

work of surpassing beauty and finish. Probably early seventeenth century.

Height, 2 inches ; length, $9\frac{1}{2}$ inches ; width, $10\frac{1}{2}$ inches.

636—WRITING-CASE.

Dull powdered gold lacquer. Flowers of chrysanthemum and stream decoration magnificently treated in gold lacquer of several kinds and tints. On the back of cover is seen chrysanthemum flowers in various stages, similarly decorated on the slight Nashiji background. Gold lacquered ink-stone. Solid silver water-holder in design of chrysanthemum flower. Interior of box is also decorated with chrysanthemum flower. A remarkable specimen of elaborate work. The minutest finish, both externally and internally, decorates this supreme work. Early eighteenth century.

Height, 2 inches ; length, $9\frac{3}{4}$ inches ; width, $8\frac{3}{4}$ inches.

637—WRITING-CASE.

Black lacquer, with gold-lacquer decoration. Musical instrument "Biwa," and "pair bells," decorated on cover in gold lacquer of various kinds in different layers. Decoration of "biwa" is exquisitely designed in gold relief, while the bells are finished in dull yet rich gold powdering. Back of cover is decorated with "No" dancer's hat, robe, and flute, in gold lacquer over Nashiji lacquer ground. Brocade design on the robe most accurately executed in finest lacquer. Inside of the box also decorated with a drum, exquisitely ornamented in gold lacquer, with strings and cords. Ink-stone covered on back with Nashiji. Water-holder of silver, in design of crescent moon, set in shakudo mount. Antique silk bag accompanies this case. A piece of highest type of courtly luxury. Early seventeenth century.

Height, $2\frac{1}{4}$ inches ; length, $10\frac{1}{4}$ inches ; width, $9\frac{1}{4}$ inches.

638 WRITING-CASE.

Gold lacquer. Yamabuki flowers, wavy stream scenery in gold lacquer, and mother-of-pearl overlay, artistically decorated on the cover. On back is seen a profuse decoration of wild chrysanthemum flowers and bamboo fence, exquisitely treated in solid gold of finest quality. Interior, as well as on two trays inside, are similarly decorated with flowers and stream design, with utmost artistic skill. Back of ink-stone is covered with gold mosaic lacquer. Bronze water-holder, in shape of chrysanthemum flower, set in silver mount. A remarkably fine work in all its characters and quality. Seventeenth century.

Height, $2\frac{1}{4}$ inches ; length, $9\frac{1}{2}$ inches ; width, 9 inches.

639 WRITING-CASE.

Black togidashi lacquer. Decorated on the cover with subject representing "General Yoritomo and his attendants passing in front of the base of 'Fuji-san' on their hunting-trip," in gold and silver lacquer of togidashi finish. On back of the cover are seen the two figures of famous warriors, Yoshitsuné and Benkei, near Fuji-san, also in togidashi lacquer. The subject of decoration is intended to be seen as a continuation from cover to the back of box. Back of the cover and interior of box are decorated with autumnal grasses, in togidashi lacquer, executed in most tasteful workmanship. A box of great beauty and refinement, and attributed to Shunsho. Early eighteenth century.

Height, $1\frac{3}{4}$ inches ; length, 9 inches ; width, $8\frac{1}{4}$ inches.

640—WRITING-CASE.

Black lacquer. "Pine tree and stork," in raised and powdered gold lacquer, and in gold lacquer mosaic-leaf inlay ; the stream design

finished in togidashi lacquer; the cloud effect in powdered gold lacquer, and partly in gold mosaic inlay. Between the narrow lines around edge decorated with grass pattern, with delicate touches in gold lacquer. Back of cover is decorated with plum and pine trees, beautifully produced in raised and powdered gold lacquer. Interior of box is similarly decorated in gold lacquers of finest quality. Ink-stone partly covered with gold lacquer. Water-holder, of silver, in shape of plum blossom, beautifully chased. Back of stone is finished of Nashiji lacquer. Date, about 1650-1700. This box is a work of greatest beauty and finish.

Height, $1\frac{3}{4}$ inches; length, $10\frac{3}{4}$ inches; width, $8\frac{1}{2}$ inches.

641—SUPERB WRITING-TABLE.

Oblong shape, on four feet. Black lacquer. Richly and elaborately ornamented with landscape, running stream, pine and plum tree in blossom, storks, and cloud forms, all artistically executed in gold lacquer. Reverse is of the finest Nashiji. Mountings of repoussé silver. Early eighteenth century.

Height, 5 inches; length, 23 inches.

642—WRITING-CASE.

Gold lacquer. Decorated with stork, pine trees, plum trees with blossoms, in exceedingly fine gold lacquers of different layers, variously shaded; the storks in silvery gold lacquer overlay, plum trees and flowers in raised lacquer, and stream scenery in togidashi lacquer. All these are rendered in wonderful workmanship. Gold lines on wave design are accurately pencilled in lacquer. Narrow lines between the edges are inlaid with silver wire in absolutely straight lines and partly covered with rich dull-

gold lacquers. On back of the cover is seen a decoration of waves and chidori birds incrustated in gold lacquers of various tones ; the moon above, incrustated in solid silver ; and waves below, also in silver incrustation. Inscription in Japanese letters, incrustated in silver over Nashiji background. A tray inside decorated with waves and chidori birds in gold lacquer ; cloud effect in silver inlay. Ink-stone, covered partly with gold lacquer. Bronze water-holder in circular shape. This rare, colored, and most artistic piece, is an extraordinarily fine example of the greatest lacquerer, Masatsuné, of the school of Igarashi, sixteenth century, and the case bears his signature in inside left-hand corner of the box.

Height, 2 inches ; length, $9\frac{1}{2}$ inches ; width, $8\frac{3}{4}$ inches.

643—PICNIC BOX (SAGEJU).

Design represents peony flowers. Decorated with similar flowers and with leaves in successive layers of vermilion red and various shades of high-grade gold powdered lacquer. It has five compartments, most profusely decorated in rich gold lacquer of various shades. The furnishings consist of a solid silver saké bottle in peony design, a solid silver tray in trefoil design, and six lacquered trays in shape of peony flowers, with decoration of similar flower in rich gold lacquer, and backs in gold aventurine. The top is decorated with two large peony flowers, executed most luxuriously and artistically ; and the handle is of silver, chased, and carved with lions. A superb work of the eighteenth century.

Height, 14 inches ; width, 16 inches.

644—CABINET.

Gold lacquer. Decorated on top with peacock and peahen in gold lacquer in relief. Around

sides and back of the cabinet are seen flocks of storks, also in gold lacquer. Flying doors in front decorated with grapes and vines in gold lacquer and mother-of-pearl inlay over dull powdered gold lacquer. Front of the lower drawer decorated with oshidori, or mandarin, ducks in gold lacquer and in mother-of-pearl inlay. Five small drawers inside, having silver-bronze handles, decorated with landscapes and figures in lacquer. Backs of the front doors painted in lacquer with Fuji-san and sailing junks. Has lock and key. Raised stand with a drawer. Height complete, 24 inches.

Height, 21 inches ; width, 14 inches.

645—WRITING-CASE.

Black lacquer chrysanthemums in raised gold.

646—LACQUER DESPATCH-BOX.

Fans in gold. Nashiji ground.

647—LACQUER-BOX.

Square, flat shape. Black lacquer ground, gold flowers, clouds, etc. Nashiji inside.

648—SAKÉ-BOWL.

Covered with a fine Nashiji lacquer, and decorated with a Togukawa crest, chrysanthemum, and running water in gold lacquer.

649—MANUSCRIPT-BOX.

Rich gold aventurine lacquer throughout, decorated with fans, in many positions, and these are again decorated with pine trees, cherry trees, maple trees, and waves in powdered gold and gold of various colors, most superbly wrought. Seventeenth century.

Gold lacquer. Portrait of Jurojin in gold lacquer, admirably painted on beautiful gold lacquer background on one side. The reverse side is decorated with a grand scenery of Chinese landscape after a painting of great Sesshiū, in beautiful togisdashi lacquer on the background of mirror. Black lacquer. Between, the corners of frames are decorated with Chinese grass designs, and the lower parts in dull powdered gold lacquer. An exquisite specimen of this costly lacquer work. Signed, Sawada Sōtakusai, Tokio.

Height, 16½ inches; width, 13 inches.

CINNABAR LACQUER

653—GRAND CINNABAR LACQUER-BOX.

Elaborate decoration of Chinese characters and peaches on top of cover and around the body, most carefully carved and lacquered in exquisite red lacquer. Between the two bands, decorations of pomegranates, beautifully carved and lacquered with the utmost skill. Interior is of plain black lacquer. Has raised stand of ebony wood. Most magnificent example of early Chinese cinnabar lacquer. Probably early part of K'ang-hsi, 1662-1723.

Height with stand, 12 inches; diameter, 17 inches.

654—IMPERIAL CAKE-BOX.

Tall octagonal shaped. Cinnabar lacquer, elaborately carved with panel designs of storks, floral scrolls, and symbols cut in high relief on a gilded ground. Wan-li. Incised and gilt inscription and seal mark underneath foot.

Height, 10 inches; diameter, 12 inches.

655—CINNABAR LACQUER-VASE.

Ovoid-shaped, with sceptre handles connecting shoulder with neck. Elaborate and beautifully carved decoration of floral scrolls, archaic and foliated bands, all executed in high relief on a diapered ground. Ch'ien-lung.

Height, 11½ inches.

From the Morgan collection.

656—BOX.

Antique Chinese cinnabar lacquer. Chinese palace and garden scenery, elaborately carved in relief and lacquered. Around the sides are carved with peony flowers and leaves in relief and lacquered. Has inscription "Ta ming Yung-lo nien che," 1403-1425, etched on back of the box. An exceedingly rare specimen.

Height, 3 inches ; diameter, 9 inches.

657—TRAY.

Chinese cinnabar lacquer. Octagonal in shape. Chinese grass pattern boldly carved in guri-bori style, in high relief, showing various layers of lacquers. The whole work is a bold and exquisite illustration of this description of lacquer, and belongs to the period of the Ming dynasty, Yung-Ching, 1723-1736.

Diameter, 11 inches.

658—CABINET.

Chinese cinnabar lacquer. Separate stand also in cinnabar lacquer. Has four drawers. The cover is profusely decorated and carved with flying bats, sprays, and fruits of the pomegranate, symbolic carving of "Ju" (longevity), and signs of divinations and other objects. Sides of the cabinet and stand are decorated with minute geometrical designs, having bats in gilded metal for handles. Rare example of the period of Keen-lung, 1736-1796.

Height, 4½ inches ; diameter, 8¼ inches square.

659—Box.

Chinese cinnabar lacquer. Bird and pomegranate all over the box, carefully carved in relief and beautifully lacquered. Probably early part of Ch'ien-lung (1736-1796).

Height, 3 inches ; diameter, $4\frac{1}{4}$ by $3\frac{1}{4}$ inches.

660—Box.

In two sections and cover. Peony and plum flowers and chrysanthemum deeply carved in relief on all parts of box and on each compartment. The background is decorated in archaic design, carefully carved and lacquered. A fine example of Yung-Ching (1723-1736).

Height, $5\frac{1}{2}$ inches ; diameter, $4\frac{1}{2}$ inches square.

661—Box.

Superb old Chinese cinnabar lacquer. Flowers of peony carved deeply in relief with great artistic skill and best workmanship. The whole design is the work of a masterly hand. This specimen should be carefully examined by connoisseurs and collectors. Probably Keen-lung (1736-1796).

Height, $2\frac{1}{2}$ inches ; diameter, 4 inches.

662—Box.

Chinese cinnabar lacquer. Peony flowers and leaves all over the box, exquisitely carved in low relief with great skill and taste. Probably Keen-lung (1736-1796). A rare and choice piece.

Height, $1\frac{1}{2}$ inches ; diameter, 3 inches.

663—Box.

Chinese cinnabar lacquer. Figures and tree and gourd decorations beautifully and artistically carved and lacquered. Also "waves" design is exquisitely carved. Keen-lung (1736-1796).

Height, 1 inch ; diameter, $2\frac{3}{4}$ inches.

664—Box.

Cinnabar lacquer. Chinese garden scenery, palm trees, and figures exquisitely carved in high relief over finely carved background. A fine piece.

Height, $2\frac{3}{4}$ inches ; diameter, $5\frac{1}{2}$ inches.

665—Box.

Cinnabar lacquer. Pomegranate and peony flowers, deeply carved in relief, and lacquered in various layers. Around sides are carved with Chinese letters " Ju " (longevity).

Height, $1\frac{1}{2}$ inches ; diameter, 4 inches.

666—Box.

Chinese Cinnabar lacquer. Flowers of chrysanthemum prettily carved in flat relief. A bit of choice work. Keen-lung (1736-1796).

Height, $\frac{3}{4}$ inch ; diameter, 2 inches.

667—Box.

Chinese cinnabar lacquer. Figure of Hotei seated on a bag, carved and lacquered in green and red lacquers.

Height, $\frac{1}{2}$ inch ; diameter, 3 by 2 inches.

668—Box.

Chinese cinnabar lacquer. Figures and pine trees deeply carved in relief and richly lacquered. Early part of Keen-lung (1736-1796).

Height, $1\frac{1}{2}$ inches ; diameter, $3\frac{1}{4}$ inches.

FOURTH AFTERNOON'S SALE

Friday, April 13th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CABINET OBJECTS

669—WINE-CUP.

Semi-eggshell porcelain of the Yung-Chêng period. Outside, covered with a monochrome soufflé glaze of Sang-de-Bœuf tint. Six-character mark pencilled in blue.

670—EGGSHELL WINE-CUP.

Decoration of turbulent water and lotus flowers in underglaze cobalt blue. Leaf symbol in pale-blue.

671—BRUSH-HOLDER.

Quadrilateral. Flowers and landscapes in delicately painted enamel colors in four oblong white panels. Coral-red ground, with floral scroll in gilding.

672—EGGSHELL WINE-CUP.

Decorated with the phoenix and dragon. The emblem of the Emperor and Empress of China pencilled in fine cobalt blue under the glaze.

673—SNUFF-BOTTLE.

Mustard yellow glaze.

674—SNUFF-BOTTLE.

Pierced design of the eight Buddhistic symbols carved in low relief and enamelled in various colors. Ch'ien-lung, 1736-1795. Seal mark in coral-red.

675—WINE-CUP.

Semi-eggshell porcelain of the Ch'ien-lung period. Outer surface cover with pure white glaze, etched in wave design. Decorated with equestrian figure and symbols.

676—MINIATURE OVOID VASE.

Pure white porcelain. Decoration of band of various vases, and border of sceptre-head scrolls in bright enamel colors. Shou mark underneath foot. Teakwood stand.

677—WINE-CUP.

Pure white eggshell porcelain of the Yung-Chêng period. Nanten tree in blossom, and poem in underglaze blue, brown, green, and yellow enamels. Six-character mark pencilled in blue.

678—EGGSHELL WINE-CUP.

Decoration of tree in blossom, shrubs, and poem in bright enamel colors and underglaze blue. Six-character mark.

679—MINIATURE VASE.

Bottle-shaped. Exquisitely painted decoration of butterflies, flowers, and blossoms in natural colors. Teakwood stand.

680—QUADRILATERAL WINE-CUP.

Exquisitely painted decoration of miniature figures, garden and domestic scenes in finely combined enamel colors. Inside covered with turquoise soufflé glaze.

681—MINIATURE GALLIPOT.

Decoration of dragon amid clouds, and tiger in copper-red and underglaze blue. Teakwood stand.

682—PERFUME-BURNER.

Decoration of equestrian figures and landscape in deep cobalt-blue glaze. Openwork silver cover.

683—WINE-CUP.

Pure white porcelain of the Ch'ien-lung period. Decorated with exquisitely painted figure of richly robed female and branches of blossoms. Seal mark in coral-red.

684—LIBATION-CUP.

Fashioned after an ancient bronze. Outer surface of deep chocolate color and pencilled in gold with floral scrolls and fret borders; within, turquoise-blue glaze. Ch'ien-lung. Seal mark.

685—TWO OCTAGONAL TEA-CUPS.

Pure white porcelain of semi-eggshell texture. Sprays of various flowers exquisitely painted in delicate enamel colors. Tao-Kuang, 1821-1850. Seal mark pencilled in coral-red.

686—ROUGE-BOX.

Clear white porcelain. Five-clawed two-horned dragons, amid cloud forms and fire emblems, artistically painted in coral-red. Ch'ien-lung, 1736-1795. Teakwood stand.

687—LIBATION-CUP.

Shape of grape leaf. Plum-color glaze. Within, brilliant emerald green, with squirrel modelled in high relief and clusters of grapes in low relief. Yung-Chêng, 1723-1735. Carved teakwood stand.

688—INCENSE-BURNER.

Low form on tripod. Covered with iron-rust glaze, and decorated with symbols and fret borders pencilled in gold. Four-character mark of Wan-li, 1573-1619. Finely carved teakwood stand.

689—SMALL OVOID VASE.

Of the Ch'ien-lung period, fashioned after ancient bronze model. Decorated with archaic designs, in two shades of blue; etched outlines. Finely carved teakwood stand.

690—SMALL TRAY.

Circular-shaped. Clear white porcelain of the Yung-Chêng period. Within, a floral medallion, painted in brilliant enamel colors, with band of palmations round the foot. Six-character mark pencilled in blue.

691—SMALL PLATE.

Covered with a brilliant imperial yellow glaze. Decoration of five-clawed dragons, storks, and cloud forms, etched in the paste and enamelled with brilliant green and purple.

692—SMALL TRAY.

Boat-shaped. Covered with a monochrome glaze of vermilion tint, and decorated with floral designs in brilliant enamel colors.

693—GOURD-SHAPED VASE.

Clear white porcelain of the Yung-Chêng period. Exquisitely painted decoration of grape-vine in bearing, in delicate enamel colors. Six-character mark in blue. Finely carved teakwood stand.

694—SMALL DISH.

Pure white porcelain. Within, coated with imperial yellow glaze, over which are painted, in brilliant enamel colors, with gilding, swastika, and other emblems. Ch'ien-lung, 1736-1795.

695—FLOWER-VASE.

Beaker-shaped. Decoration of floral scrolls, and "the twin fish emblem" of fertility; borders of palmation and sceptre-head scrolls. All painted in brilliant enamel colors. Carved wood stand.

696—IMPERIAL SCEPTRE.

Carved teakwood, with three porcelain panels richly decorated in brilliant enamel colors. With Buddhistic symbols and floral scrolls. Ch'ien-lung, 1736-1795.

697—SMALL OVOID JAR.

Invested with monochrome "tea dust" glaze. Yung-Chêng, 1723-1735. Incised seal mark. Carved teakwood stand.

698—SMALL COUPE.

Covered with a monochrome mottled glaze of ruby tint. Carved teakwood stand.

699—MINIATURE COUPE.

Yung-Chêng period. Covered with metallic soufflé glaze. Teakwood stand.

700—MINIATURE VASE.

Melon-shaped. Splash glaze of Sang-de-Bœuf and peach-bloom tint. Silver collar. Teakwood stand.

701—SMALL BEAKER.

Fluted pattern. Covered with a brilliant imperial yellow glaze.

Height, 4 inches.

702—SMALL COUPE.

Globular-shaped. Covered with a monochrome glaze of red tint, and splashes of purple. Ivory cover. Teakwood stand.

703—MINIATURE VASE.

Old Chinese bronze of Ming period. Dark-green patina, mottled with gold. Teakwood stand.

704—MINIATURE JAR.

Globular-shaped. Covered with a lemon-yellow glaze. Ch'ien-lung seal mark in blue. Carved teakwood stand and cover.

705—SHALLOW COUPE.

Outer surface covered with a monochrome glaze of café-au-lait tint ; metallic lustre. Teakwood stand.

706—SMALL BEAKER-SHAPED VASE.

Jade green glass. Ch'ien-lung period.

Height, 4 inches.

707—FLOWER-VASE.

Trumpet-shaped. Clear white porcelain of the Ch'ien-lung period. Floral scrolls, symbols, and palmations painted in brilliant enamel colors. Carved teakwood stand.

708—BOTTLE-SHAPED VASE.

Decoration of dragon and phoenix, amid fire emblems, in peach-bloom tint underneath the glaze. K'ang-hsi, 1662-1722.

Height, 11 inches.

709—ROUGE-BOX.

Covered with pale turquoise glaze. Decorated with floral scrolls and symbols in brilliant enamel colors. Tao-Kuang, 1821-1850. Seal mark pencilled in red. Carved teakwood stand.

710—SMALL PILGRIM BOTTLE.

Octagonal-shaped, with square base and round neck. The centre has a boss in coral-red glaze, with Shou mark in gold; the rest of the surface is divided into eight panels, each of which contains a Taoist symbol and spray of flowers painted in bright enamel colors over a yellow glaze. Ch'ien-lung. Seal mark in red.

Height, 6½ inches.

711—BROWN CRACKLED VASE.

Flat ovoid-shaped. Decoration of floral sprays and butterflies in bright enamels.

Height, 6 inches.

712—FLOWER-VASE.

Graceful bottle-shaped. White porcelain chrysanthemum flowers, delicately painted in pale blue underneath the glaze. Yung-Chêng, 1723-1735. Carved teakwood.

Height, 7 inches.

713—COVERED COUPE.

Decorated with symbols and floral scrolls, pencilled in gold, over a deep-brown glaze. Ch'ien-lung, 1736-1795.

Diameter, 5½ inches.

714—BOTTLE-SHAPED VASE.

Of the Ch'ien-lung period. Lemon-yellow glaze, lightly etched with foliated patterns. Decoration of lotus in bloom, painted in brilliant enamel colors. Seal mark in coral-red. Carved teakwood stand.

Height, 6½ inches.

715—GLOBULAR WATER RECEPTACLE.

Decorated with sprays of chrysanthemum and floral scrolls in peach-bloom tint underneath the glaze. Ch'ien-lung, 1736-1795. Six-character mark pencilled in deep cobalt blue. Finely carved teakwood high stand.

716—UNIQUE INCENSE-BURNER.

Bronze, with enamelled surface and floral designs painted in various colors. Gilt dragon and ring handles. Teakwood stand.

Diameter, 4½ inches.

717—OCTAGONAL VASE AND WINE-CUP.

Milk-white glass of the Ch'ien-lung period. Vase decorated with European figure subjects, in finely combined colors. The cup decorated with the dragon and phoenix in various low-toned enamels. Incised and enamelled marks. Richly carved teakwood stand.

718—EGGSHELL-BOWL.

Of the Yung-Chêng period. Outer surface covered with an exceedingly fine rose-pink soufflé glaze. Carved teakwood stand.

719—MINIATURE VASE.

Fashioned after an ancient bronze. Covered with a pearl-gray glaze, strongly crackled. Yung-Chêng, 1662-1723. Carved teakwood stand.

720—OVOID VASE.

Invested with a monochrome glaze of snake-skin green, uniformly crackled with a network of brown lines. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 4½ inches.

721—INCENSE-BURNER.

Thick porcelain. Glazed with café-au-lait color over the inner and outer surface. Giant crackle, strongly indicated by lines of brown. Metal rim and elephant-head handles. Teakwood stand.

Diameter, 5 inches.

722—SMALL COUPE.

Globular-shaped. Lizard modelled in relief on shoulder. Covered with a Mazarin-blue glaze. Yung-Chêng, 1723-1736. Carved teakwood stand.

723—CRACKLED JAR.

Flat globular-shaped. Covered with a pale celadon glaze of snake-skin green tint. K'ang-hsi, 1662-1723. Carved ivory cover, with coral ornament. Teakwood high stand.

Height, 5 inches ; diameter, 5 inches.

724—SMALL BOTTLE-SHAPED VASE.

Of graceful form. Covered with a monochrome glaze of perfect purity, known as snake-skin green, applied over a pronounced crackle surface marked by brown lines. K'ang-hsi, 1666-1723. Finely carved teakwood stand.

Height, 6 inches.

725—CRACKLED VASE.

Bottle-shaped, with globular body and tubular neck. Invested with a monochrome glaze of pale-gray of uniform quality. Teakwood stand.

Height, 6 inches.

726—OVOID JAR.

Enamelled with a dark-brown monochrome glaze ; thickly speckled with minute points of deep metallic lustrous aspect. K'ang-hsi, 1662-1722. Carved teakwood stand and cover.

Height, 7 inches.

727—MINIATURE GALLIPOT.

Turquoise-blue glaze ; miniature crackle. Ch'ien-lung, 1736-1796. Teakwood stand.

728—SMALL GOURD-SHAPED VASE.

Of the K'ang-hsi period. It is invested with a brilliant enamel of translucent emerald green, minutely crackled. Carved stand.

Height, 5½ inches.

729—FIRE-BOWL.

Covered without and within with a monochrome glaze of reddish brown, thickly flecked with iridescent metallic spots. Grotesque heads in relief on shoulder. Teakwood stand and cover.

Height, 6 inches ; diameter, 9 inches.

730—SLENDER BOTTLE-SHAPED VASE.

Tall slender vase. Covered with a brilliant glaze of café-au-lait color, with a pronounced crackle which is marked by brown lines. Yung-chêng, 1723-1736. Teakwood stand.

Height, 8 inches.

731—SMALL BOTTLE-SHAPED VASE.

Of graceful form. Enamelled with finely crackled glaze, of mottled tones, of the purest turquoise tint. Neat silver collar. Delicately carved teakwood stand.

Height, 5¾ inches.

732—TRIPOD FIRE-BOWL.

Hard paste of the K'ang-hsi period fashioned after an ancient bronze and covered with a monochrome tea-green glaze ; archaic designs carved in relief in the paste. Grotesque head handles. Metal-work lid inlaid with gold. Carved teakwood stand in shape of a lotus leaf.

Height, 5½ inches ; diameter, 7 inches.

COLLECTION OF BOWLS

733—EGGSHELL WINE-BOWL.

Pure white texture. Decorated with the eight Triagrams in broken and unbroken lines, in bleu de Nankin beneath the glaze and in slight relief. Round the foot turbulent water, delicately pencilled in blue. K'ang-hsi period, 1662-1722. Six-character mark.

734—IMPERIAL WINE-BOWL.

Conventionalized bird of paradise, floral scrolls, and symbols painted in brilliant enamel colors and gilding on pale turquoise glaze. Chia-ch'ing, 1796-1821. Four-character mark in gold.

735—SMALL BOWL.

Pure white porcelain of the Yung-chêng period. Outer surface covered with a beautiful rose-pink soufflé glaze. Six-character mark in blue. Carved teakwood stand.

736—COVERED TEA-BOWL.

Semi-eggshell porcelain of the Chia-ch'ing period. Branches of flowers and blossoms painted in finely combined enamel colors. Four-character mark in red, underneath foot and cover.

737—TEA-BOWL.

Pure white porcelain of the Chia-ch'ing period. Dragon medallions and floral scrolls in coral-red and leaf-green. Four-character mark in blue.

738—SMALL BOWL.

Clear white porcelain of Ch'ien-lung period. Domestic scene and landscape in brilliant enamel colors. Seal mark in coral-red. Carved teak-wood high stand.

739—TEA-BOWL.

Clear white porcelain. Outer and inner surface decorated in coral-red, with branches of pine, prunus branches, and inscriptions. Sceptre-head borders. Chi'en-lung seal mark in red.

740—COVERED BOWL.

Exquisitely painted decoration of grapevine in bearing, and squirrels, in finely combined enamel colors. Chia-ch'ing, 1796-1821. Leaf mark in coral-red.

741—RICE-BOWL.

Clear white porcelain of the Chia-ch'ing period. Delicately painted decoration of floral sprays and inscriptions. Sceptre-head scrolls and palmation borders. Seal mark in blue.

742—RICE-BOWL.

Deep rose-color glaze, with three peonies and floral scrolls in brilliant enamel colors. Yung-Chêng, 1723-1735. Four-character mark in blue. Teakwood stand.

743—COVERED TEA-BOWL.

Clear white porcelain of almost eggshell thinness. Lotus in flower, painted in red, green, and white enamels. Chia-ch'ing, 1796-1821. Four-character mark in coral-red.

744—TEA-BOWL.

Clear white porcelain. Outer and inner surface decorated in coral-red, with branches of pine and prunus branches and inscriptions. Sceptre-head borders. Ch'ien-lung seal mark in red.

745—COVERED BOWL.

Semi-eggshell porcelain of the Kang-hsi period. Domestic and garden scene painted in fine blue underneath the glaze. Teakwood stand.

746—WINE-BOWL.

Clear white porcelain. Floral scrolls pencilled in gold outline and filled in with pale-green opaque enamel. Chia-ch'ing, 1796-1821. Four-character mark in red.

747—COVERED TEA-BOWL.

Clear white porcelain of almost eggshell thinness. Branches of peach and plum blossoms exquisitely painted in delicate enamel colors. Chia-ch'ing, 1796-1821. Four-character mark in coral-red.

748—RICE-BOWL.

Pure white porcelain of the K'ang-hsi period. Floral medallions and scrolls delicately pencilled in pale blue underneath the glaze. Six-character mark in blue.

749—RICE-BOWL.

Coral-red glaze, with floral medallions on yellow ground and floral scrolls in brilliant enamel colors. Chia-ch'ing, 1796-1821. Seal mark in blue.

750—COVERED TEA-BOWL.

Clear white porcelain of the Ch'ien-lung period. Landscape and boating scenes, painted in brilliant enamels, and inscriptions on bowl and cover in black. Seal mark in blue.

751—TEA-BOWL.

Pure white porcelain of thin texture. Floral medallions and scrolls delicately painted in red, pale-green, and yellow enamels. K'ang-hsi, 1662-1722. Six-character mark in blue.

752—TEA-BOWL.

White porcelain of the Chia-ch'ing period. Blooming chrysanthemum and inscription, pencilled in brilliant enamels, leaf-green predominating. Seal mark in coral-red.

753—SOFT PASTE BOWL.

Band of archaic design. Foliated and fret borders pencilled in cobalt-blue of dark tone underneath the glaze.

754—COVERED TEA-BOWL.

Eggshell porcelain of the Yung-Chêng period. Exquisitely painted decoration of tree, peonies, and branches of blossoms in fine enamel colors. Seal mark in blue underneath the foot and on the cover.

755—WINE-BOWL.

Decorated in soft enamel colors, with the eight propitious symbols arranged in four pairs, encircled by waving fillets, and borders of conventional scrolls around the rims. Chia-ch'ing, 1736-1796. Four-character mark in coral-red.

756—COVERED BOWL.

Clear white porcelain of thin texture. Pierced designs cut in the porcelain, and filled in with opaque glaze known as "Lace," or "Rice grains" decoration. Ch'ien-lung, 1736-1795. Seal mark in deep-blue.

757—TEA-BOWL.

Clear white porcelain of the Ch'ien-lung period. Outer surface covered with canary yellow glaze, and decorated with branches of blossoms and birds in flight, in delicate enamel colors.

758—TEA-BOWL.

Pure white porcelain of thin texture. Floral medallions and scrolls, delicately painted in red, pale-green, and yellow enamels. K'ang-hsi, 1662-1722. Six-character mark in blue.

759—TEA-BOWL.

Pure white porcelain of the Yung-chêng period. Outer surface covered with a pellucid glaze. Café-au-lait tint. Six-character mark pencilled in blue.

760—COVERED TEA-BOWL.

Ch'ien-lung period. Beautifully decorated with numerous figures of children, illustrating the Annual Dragon procession. Painted in brilliant enamel colors and gilding. Scroll patterns in deep-blue on rims.

761—MANCHOU TEA-BOWL.

Clear white porcelain of the Yung-chêng period. Flowering chrysanthemum and magnolia exquisitely painted in delicate enamel colors. Six-character mark pencilled in blue.

762—RICE-BOWL.

Chia-ch'ing period. Flowering chrysanthemum, domestic animals, and inscription painted in brilliant enamel colors. Seal mark in coral-red.

763—TEA-BOWL.

Clear white porcelain of thin texture. Dragon, medallions, and floral scrolls in coral-red and emerald-green. Ch'ien-lung, 1736-1796. Four-character mark in blue.

764—IMPERIAL RICE-BOWL.

Outer surface of diaper design pencilled in gold on red glaze. Five panels of foliated design filled with peony and chrysanthemum flowers painted in brilliant enamel colors. Floral medallion on inner surface. Finely carved teak-wood high stand.

765—RICE-BOWL.

Ch'ien-lung period. In four circular-shaped medallions are branches of blossoms painted in delicate enamel colors. Incised rose-pink ground, with floral scrolls in green, blue, and white. Inner surface in bleu de Nankin.

766—RICE-BOWL.

Clear white porcelain of the Yung-Chêng period. Outer surface of brilliant emerald-green glaze, and decorated with two five-clawed dragons;

cloud forms and fire emblems chasing the pearl of omnipotence. The design etched in the paste and enamelled in deep purple. Six-character mark pencilled in blue.

767—RICE-BOWL.

Nabishima porcelain. Decoration of flower designs in brilliant enamels.

768—COVERED TEA-BOWL.

Semi-eggshell Chia-ch'ing period. Tree peonies beautifully painted in finely combined enamelled colors. Four-character mark in coral-red.

769—RICE-BOWL.

Outer surface of rose-pink glaze, etched and decorated with floral scrolls; finely painted floral designs in four white medallions. Inner surface decorated with flowering plants and other designs in bleu de Nankin. Tao-Kuang, 1821-1850.

770—MEDALLION-BOWL.

Tao-Kuang period. Decorated in enamelled colors, with brocaded floral ground, interrupted by four circular medallions; the ground, outside, etched with a scroll pattern in deep-rose color. The medallions display fruit and flowers on a white ground. The interior is pencilled in under-glaze blue, with floral design. Seal mark in blue.

771—RICE-BOWL.

Octagonal-shaped. Thin porcelain of Hsüan-te period. Decoration of flowers and blossoms in deep cobalt blue underneath the glaze. Six-character mark pencilled in pale blue.

772—COVERED BOWL.

Etched and finely painted decoration of mythological subject. Tao-Kuang period, 1821-1850. Seal mark in coral-red.

773—BOWL.

Turquoise-blue glass of the Ch'ien-lung period. Engraved four-character mark.

774—MEDALLION-BOWL.

Brocaded floral ground of lemon yellow, with branches of fruit and symbol in brilliant enamels. Four circular medallions, in which are floral designs exquisitely painted in delicate enamel colors. Interior pencilled in underglaze blue. Tao-Kuang, 1821-1850. Seal mark in blue.

775—MEDALLION-BOWL.

Ch'ien-lung period. Decorated in enamel colors with brocade floral ground, interrupted by four circular medallions, the ground outside etched with a scroll pattern in deep-rose color. The medallions display fruit and flowers on a white ground. The interior is painted in underglaze blue, with floral designs.

776—RICE-BOWL.

White porcelain. Gilded dragons, amid fire emblems, chasing sacred pearl. Metal rim.

776*—MEDALLION-BOWL.

Brocaded blue ground, interrupted by four circular medallions, in which are finely painted landscape and mythological subjects. Interior decorated in underglaze blue. Tao-Kuang, 1821-1850.

777—MEDALLION-BOWL.

Brocaded rose-color ground, covered with sprays of conventional flowers, painted in brilliant enamels. Four circular medallions, in which are exquisitely painted various ornaments and symbols. Interior painted in underglaze blue, with symbolical designs.

778—RICE-BOWL.

Clear white porcelain of the Yung-Chêng period. Decoration of chickens, flowers, bamboo, and rocks in underglaze blue and delicate enamel colors. Six-character mark in blue.

779—RICE-BOWL.

Of the Tao-Kuang period. Decorated with imperial dragons and phoenix, Buddhistic symbols, and floral scrolls in brilliant enamel colors. Seal mark in blue.

780—MEDALLION-BOWL.

Rose-pink brocaded ground, interrupted by four circular medallions, in which are flowers and blossoms painted in delicate enamel colors. Interior pencilled in underglaze blue.

781—IMPERIAL RICE-BOWL.

Clear white porcelain, Chia-ch'ing period. Richly decorated with interior view, group of noblemen, and landscape, in brilliant enamel colors and gilding. Four-character mark in coral-red.

782—LARGE BOWL.

Clear white porcelain of the K'ang-hsi period. Decorated in underglaze blue, with lotus plants and storks. Six-character mark.

783—RICE-BOWL.

Pure white thin porcelain of the K'ang-hsi period. Exquisitely decorated in underglaze blue, with six flowers of paradise and foliated scrolls. Six-character mark.

784—IMPERIAL BOWL.

Clear white porcelain of the Yung-Chêng period. Archaic designs and fret borders engraved in the paste underneath a beautiful pistache green glaze. Six-character mark in blue.

785—MEDALLION-BOWL.

Brocaded ground of deep-rose color. Covered with floral sprays and interrupted by four circular medallions, in which are birds, flowers, and ornaments, exquisitely painted in delicate enamel colors.

786—LARGE BOWL.

K'ang-hsi period. Outer surface covered with a fine mottled monochrome glaze of coral red. Ring and leaf mark in blue.

787—RICE-BOWL.

Decoration of floral medallions and scrolls in brilliant colors and underglaze blue.

788—RICE-BOWL.

Clear white porcelain of the Ch'ien-lung period. Imperial dragons, phoenix, floral scrolls, and Buddhistic symbols painted in brilliant enamel colors and underglaze blue. Tao-Kuang, 1821-1850. Seal mark in blue.

789—LARGE BOWL.

Scallop rim. Decorated with fortification, river and mountain scenery in brilliant enamel colors. Inscription in black.

790—LARGE BOWL.

Shallow form. Clear white porcelain of the K'ang-hsi period. Richly decorated with phoenix and branches of peony in brilliant enamel colors. Six-character mark in vermilion red. Carved teakwood high stand.

791—LARGE BOWL.

Fine clear porcelain of the Yung-chêng period. Beautifully painted medallion decoration representing the "Four Seasons." The prunus, the peony, the lotus, and the chrysanthemum painted in finely combined enamelled colors. Six-character mark in deep underglaze blue.

792—LARGE MEDALLION BOWL.

Exquisitely painted decoration symbolic of the four seasons—the prunus blossom for winter, the peony for spring, the lotus for summer, and the chrysanthemum for autumn. Chia-ch'ing, 1796-1821. Seal mark in vermilion.

793—MEDALLION BOWL.

Decorated in enamel colors, with a brocaded floral ground interrupted by four circular medallions. The surface outside is lemon yellow, and is covered with sprays of conventional flowers in brilliant colors. The medallions display symbols, flowers, and ornaments on a white ground. Chia-ch'ing, 1796. Seal mark in red.

794—EGGSHELL BOWL.

Of light fragile texture, wide rim, notched at regular intervals with six indentations, invested with a pellucid glaze of grayish ivory-white tone. The decoration lightly incised in the paste, so as to show in transparency when held up to the light, consists of wheel of fortune, a floral fes-

toon of eight flowers of paradise, and from each flower arises a Buddhist symbol symbolic of long life, prosperity, happiness, and other good omens. From the collection of the late Charles A. Dana. Yung-Lo-Nien-chi, 1403-1424.

Diameter, 8 inches.

795—LARGE BOWL.

Shallow form. Medallion decoration of the floral symbols of the four seasons delicately pencilled in pale blue underneath the glaze. Yung-chêng, 1723-1735. Six-character mark in deep blue.

796—LARGE RICE-BOWL.

Pure white porcelain of the Ch'ien-lung period. Decorated with tree peony, in full bloom, exquisitely painted in the characteristic enamel colors of the period. Seal mark pencilled in blue, underneath the foot.

797—LARGE BOWL.

Glazed inside and out in brilliant imperial yellow glaze. Yung-chêng, 1723-1735. Six-character mark in deep blue.

798—LARGE BOWL.

Ch'ien-lung period. Outer surface covered with fine monochrome glaze of dark liver tint. Seal mark pencilled in blue.

799—IMPERIAL RICE-BOWL.

Lemon-yellow glaze, with medallion decoration, and domestic animals in intervening spaces. Decorated with symbols and ornaments painted in brilliant enamel colors. Seal mark in blue.

800—PURE WHITE BOWL.

Of the Ch'ien-lung period. Ornamented with archaic designs carved in low relief in the paste, underneath a pellucid glaze. Seal mark pencilled in blue, underneath the foot.

800*—RICE-BOWL.

Low form, heavy texture. Covered inside and out with fine turquoise glaze, and decorated with floral scrolls, birds, blossoms, and peonies in brilliant enamel colors. Tao-kouang, 1821-1850. Seal mark in deep red.

801—RICE-BOWL.

Companion to the preceding.

802—IMPERIAL RICE-BOWL.

Outer surface richly decorated in brilliant enamel colors, with numerous cloud forms, and Kilins playing with brocade balls, painted in low relief on a gilded ground. On inner surface at the bottom of the bowl are a cluster of pomegranate, peach, and Buddha's hand citron, known as the "Three Fruits," symbolic of the three abundances, viz., abundance of years, abundance of sons, and abundance of happiness. Chia-ch'ing, 1796-1820. Seal mark in coral red.

803—RICE-BOWL.

Of the Ch'ien-lung period. Outer surface covered with an eggshell glaze, and decorated with floral medallions and scrolls delicately pencilled in rose color, emerald green, and blue enamels. Seal mark in blue.

804—LARGE BOWL.

Of the Ch'ia-ch'ing period. Richly decorated with figures of warriors and inscriptions in brilliant enamel colors and gilding. Seal mark in deep red.

805—LARGE BOWL.

Garden and domestic scenes painted in brilliant enamel colors of the Ch'ien-lung period. Seal mark in blue.

806—QUADRILATERAL BOWL.

White porcelain of the Chia-ch'ing period. Outer surface covered with imperial yellow glaze, and decorated with archaic designs, symbols, and floral scrolls in bright enamel colors, deep blue predominating. Interior surface covered with robin's-egg-blue glaze. Seal mark in red. Carved teakwood stand.

807—LARGE BOWL.

Pure white porcelain of the Chia-ch'ing period. Outer surface of fine coral-red glaze, with decoration in white reserve and bamboo branches. Seal mark pencilled in blue, underneath the foot.

808—IMPERIAL BOWL WITH COVER.

Clear white porcelain of the Ch'ien-lung period. Outer surface covered with apple-green glaze, and beautifully decorated with floral scrolls, symbols of good fortune, and symbolic medallions, painted in brilliant enamel colors in low relief. Seal mark pencilled in coral red underneath foot and cover.

809—LARGE BOWL.

Clear white porcelain of the Tao-kouang period. Outer surface covered with a thick monochrome glaze of rose-pink tint, and decorated

with conventionalized flowers of paradise, floral scrolls, and symbols of good omen, in brilliant enamel colors and gilding. Seal mark in blue.

810—LARGE RICE-BOWL.

Of pure white porcelain. Outer surface covered with a beautiful imperial yellow glaze, and artistically decorated with numerous butterflies in delicately combined enamels. Gilded inscriptions.

811—LARGE BOWL.

Clear white porcelain of the Ch'ien-lung period. Outer surface covered with imperial yellow glaze, and decorated with the swastika symbols, tied with ribbon fillets. Cloud forms and symbolic medallions in brilliant enamel colors and gilding.

812—LARGE BOWL.

Decoration, in under-glaze blue, of circular medallion of birds and beasts, a band of symbols and floral sprays; within, a rabbit among herb-
age, four characters of salutation, ten thousand happinesses. From the collection of the late Charles A. Dana, Esq.

Diameter, 11 inches.

WHITE PORCELAINS

813—MINIATURE JAR.

White porcelain of the Ch'ien-lung period. Delicately etched decoration of lotus in bloom. Teakwood stand.

Height, 4 inches.

814—MINIATURE BOTTLE-SHAPED VASE.

Soft paste, pure white crackled glaze, silver collar. Carved teakwood stand.

Height, 4½ inches.

815—MINIATURE VASE.

Of white porcelain of the Fên-Ting, soft-paste type. Surface covered with beautifully carved floral designs. Elephant handles at neck. Yung-chêng, 1723-1735. Teakwood stand.

Height, 3½ inches.

816—LACE-WORK BOWL.

Globular-shaped. Semi-eggshell porcelain, pierced with a floral design representing conventional peonies in the midst of leafy scrolls, which is filled in with glaze so as to form a delicate "rice-grain" transparency, giving the effect of lacework. The borders at foot and shoulder are woven with continual bands of conventional ornament lightly etched in the paste. Finely carved teakwood high stand inlaid with ivory.

Height, 5 inches; diameter, 8 inches.

817—SMALL VASE.

White enamel porcelain, of ancient bronze form. Archaic designs in slight relief in the paste under the soft white glaze. Ch'ien-lung, 1736-1795. Incised seal mark. Teakwood stand.

Height, 5 inches.

818—SMALL VASE.

Depressed bottle-shaped. Purest white porcelain of the K'ang-hsi period. Teakwood stand.

Height, 5 inches.

819—SMALL VASE.

Exquisite form and texture. Fên-Ting, "soft paste" type. Decoration of palm tree in garden, lightly etched in the paste underneath a glaze of ivory white. Yung-chêng, 1723-1735. Teakwood stand.

Height, 6½ inches.

820—OVOID-SHAPED VASE.

White porcelain of "soft paste." Carved ornamentation of lizard, dragons, and branches of tree peonies under glaze. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 6 inches.

821—SOFT-PASTE VASE.

Melon-shaped, with the vine carved in relief. Enamelled with a pellucid, cream-white glaze. A specimen of charming design and finished technique. Ming period. Carved teakwood stand.

Height, 7 inches.

822—PILGRIM BOTTLE VASE.

Soft paste. Of the Ming period. Decoration of dragons, lightly etched under a crackled glaze of ivory-white tone. Fine carved teakwood stand.

Height, 7 inches.

823—SOFT-PASTE GALLIPOT.

Surface covered with beautifully carved decoration of blooming lotus and flying storks under a pure white glaze of exceedingly fine texture. The neck has been cut, and is mounted with silver in the lines of the original form. Ch'ien-lung, 1736-1795. Incised seal mark. Carved teakwood stand.

Height, 8 inches.

824—SOFT-PASTE VASE.

Of graceful form. Decoration etched in the paste, consisting of a broad band of peony scrolls round the body, and upright palmation on the neck. Pure white glaze.

Height, 8½ inches.

825—WHITE PORCELAIN VASE.

Ovoid-shaped, with short neck. Chrysanthemum flowers and butterflies engraved in low relief under the glaze. Yung-chêng, 1723-1735. Teakwood stand.

Height, 8½ inches.

826—IVORY-WHITE UPRIGHT VASE.

Grotesque head handles and incised Grecian bandatshoulder. Yung-chêng, 1723-1735. Stand.

Height, 8½ inches.

827—TRUMPET-SHAPED VASE.

Ivory-white texture of the K'ang-hsi period. The eight Taoist symbols lightly etched in the paste underneath a crackled glaze, which is pronounced on the upper portion by brown lines. Teakwood stand.

Height, 9½ inches.

828—OVOID VASE.

Pure white porcelain, with ring-loop handles springing from the mouth of dragon. Round the shoulder are six floral disks delicately engraved in low relief in the paste. Ch'ien-lung, 1736-1795. Incised seal mark. Lacquered stand.

Height, 9 inches.

829—WHITE PORCELAIN VASE.

Flat ovoid shape. Fashioned after an ancient bronze. Archaic designs and symbols carved in relief under a pure white glaze. It has two handles on the neck, of openwork scroll design. Ch'ien-lung, 1736-1795. Incised seal mark. Carved teakwood stand.

Height, 11½ inches.

830—OVOID GLAZE.

Thin white porcelain. Decorated with a broad band of palmation, moulded and chiselled in the paste. The rim of neck and foot are encircled with borders of foliated designs, and the handles on neck fashioned as elephant heads. The whole invested with soft white glaze. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 11½ inches.

831—WHITE VASE.

Fashioned after an ancient Chinese bronze. Invested with a white glaze of perfect purity and translucence. The body is ornamented with a broad band, worked in relief, composed of six one-horned lizard-like dragons, called Ch'ih-lung, winding through interlacing scrolls of the miraculous fungus of longevity. This is succeeded above and below by bands of symbols and archaic designs. Round the lip and foot are borders of foliated and Grecian patterns. Grotesque head handles on neck. Ch'ien-lung, 1736-1795. Incised seal mark. Teakwood stand.

Height, 12 inches; diameter, 8 inches.

832—VASE.

Of charming design and finished technique. Enamelled with a pellucid white glaze, over a relief decoration delicately moulded and etched in the paste. The body of the vase is covered with a floral design representing conventional peonies in the midst of leafy scrolls. Ornamental palmation encircles the neck and lower border of the body. The foot underneath is glazed with pale celadon. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 12 inches.

833—BOTTLE-SHAPED VASE.

Of fine form and delicate texture. Decorated under the translucent white glaze with sprays of peonies and archaic designs, which are exquisitely modelled in low relief. It has two handles on the neck, fashioned as dragons. Ch'ien-lung, 1736-1795. Teakwood stand inlaid with ivory.

Height, 12 inches.

834—STATUETTE OF KUAN YIN.

Representing the Chinese goddess of mercy. Artistically modelled in fine ivory-white texture. She stands upright, with braceleted hands crossed in front ; her robe, with broad and loose sleeves, hanging gracefully down so as to cover all but the tips of her bare feet.

Height, 12½ inches.

835—LARGE SOFT-PASTE JAR.

Ovoid-shaped, with short neck and wide mouth. Cream-white texture, covered with a soft glaze which is finely crackled. Ming period. Teakwood stand.

Height, 12 inches ; diameter, 8 inches.

836—WHITE BOTTLE-SHAPED VASE.

Of almost eggshell thinness and charming form. Enamelled with a pellucid glaze of perfect purity. The body of the vase is covered with a broad band of peony scrolls carved in low relief, and a ring of palmations encircles the neck. Borders of foliated and fret patterns complete the decoration. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 12 inches.

837—BOTTLE-SHAPED VASE.

Of pure white porcelain. Decoration, worked in the paste in slight relief, consists of a broad band of floral scrolls, with formal borders and bands of palm leaves and arabesques. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 13 inches.

838—LARGE OVOID VASE.

With flaring neck and wide mouth. White porcelain. On the neck, the decoration, which is deeply incised, consists of a broad band round the body, of foliated designs, and the eight

Taoists symbols, which are succeeded above and below by bands of palmation and the symbol of happiness. Lacquered stand.

Height, 14½ inches ; diameter, 11 inches.

839—OVOID VASE.

Gracefully spreading neck and base, of beautiful white porcelain of almost eggshell thinness. The decoration, which is fashioned after antique bronze, is carved in low relief, beneath a glaze of purest white, and consists of a band of archaic designs. On the neck are conventionalized palm medallions, over which is a narrow band of key pattern ; at the foot a border of palmations. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 15 inches.

840—TALL OVOID VASE.

With slender neck and tusk handles. White sonorous porcelain, invested with a pellucid glaze. Yung-chêng, 1723-1735. Teakwood stand.

Height, 18 inches.

BLUE AND WHITE

841—TEA-POT.

Hard-paste procelain of the K'ang-hsi period. Two-panel decoration of figures and landscapes, pencilled in underglaze cobalt-blue of fine quality. Round neck, emblems of good augury. Carved teakwood stand.

Height, 8 inches.

842—ROUGE-BOX.

Clear white porcelain, K'ang-hsi period. Decorated with various symbols, floral medallions, and diaper patterns, in fine, deep cobalt-blue underneath the glaze. Carved teakwood stand.

Diameter, 5 inches.

843—BOTTLE-SHAPED VASE.

Globular body and tall cylindrical neck. Decoration of peony scrolls, beautifully pencilled in fine underglaze blue. Clear white hard paste texture. K'ang-hsi, 1662-1722. Six-character mark in blue. Teakwood stand.

Height, 9 inches.

844—OVOID JAR.

Hard paste of K'ang-hsi period. Decoration of female figures in three circular medallions, and borders of floral scrolls and symbols pencilled in fine underglaze blue. Six-character mark. Carved teakwood stand and cover.

Height, 7 inches.

845—GOURD-SHAPED VASE.

Decorated with butterflies and sprays of flowers in two shades of cobalt-blue ; bands and borders of sceptre-head scrolls and palmation. Clear white porcelain of the K'ang-hsi, 1662-1722, period. Carved teakwood stand.

Height, 8 inches.

846—GALIPOT.

Soft paste ; brown crackle glaze. Decoration of tree peonies, bamboo, and rock, in fine underglaze blue. K'ang-hsi, 1662-1722.

Height, 7 inches.

847—HAWTHORN JAR.

Oviform. Deep Mazarin opaque blue ground in imitation of cracking ice ; clusters of the prunus blossoms in white reserve. K'ang-hsi, 1662-1722. Carved teakwood stand and cover.

Height, 7 inches.

848—GALIPOT.

Hard paste of the K'ang-hsi period. Wide band of pomegranates round the body, border on shoulder of sceptre-head scrolls, and band of palmations at foot, all painted in deep blue. Teakwood stand.

Height, 7½ inches.

849—BOTTLE-SHAPED VASE.

Graceful form. Powder-blue ground, with three white leaf-shaped panels, in which are delicately pencilled various precious ornaments and symbols in fine underglaze blue. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 8½ inches.

850—TALL OVIFORM VASE.

Clear white hard paste of the K'ang-hsi period. Finely painted decoration of figures, willow trees, rocks, and other designs in various shades of fine cobalt-blue underneath the glaze. K'ang-hsi, 1662-1722. Six-character mark pencilled in deep blue. Carved teakwood stand.

Height, 10 inches.

851—BOTTLE-SHAPED VASE.

Clear white porcelain of the Ming period. Decorated in fine underglaze blue of opaque quality, with equestrian and other figures, rocks, and pine tree. Floral scrolls round neck, which is capped with silver. Teakwood stand.

Height, 9½ inches.

852—BEAKER-SHAPED VASE.

Clear white porcelain of the K'ang-hsi period. Finely painted decoration, in beautiful shades of underglaze blue, of pine trees, storks, rocks, and deer. Handsome carved teakwood stand.

Height, 10 inches.

853—GINGER-JAR WITH ORIGINAL COVER.

Decoration of Chinese mythological subjects, palms, rocks, and landscapes, painted in two shades of blue underneath the glaze. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 7½ inches; diameter, 7 inches.

854—HAWTHORN GINGER-JAR.

Ovoid-shaped. Clear white paste of the K'ang-hsi period. Clusters of prunus blossoms in white reserve on a ground of fine opaque blue marked to represent the crackling of ice. Carved teakwood stand and cover.

Height, 8½ inches ; diameter, 7½ inches.

855—CAKE-BOX.

Low globular-shaped. Hard paste of the K'ang-hsi period. Decoration of garden scene, figures, flowers, and other designs, finely painted in rich cobalt-blue underneath the glaze. Carved stand.

Height, 5 inches ; diameter, 8½ inches.

856—HAWTHORN GINGER-JAR.

Globular-shaped. Ground of deep cobalt-blue, with blossoms in white reserve. Three large white panels are decorated with "The Hundred Antiques" and various symbols pencilled in deep underglaze blue. K'ang-hsi, 1662-1722. Carved teakwood stand and cover.

Height, 9 inches ; diameter, 9 inches.

857—GINGER-JAR.

Ovoid-shaped, with fluted body. Decorated with three circular medallions, in which are domestic scenes, pencilled in fine underglaze blue. Band at shoulder and foot, of floral sprays and bamboo. K'ang-hsi, 1662-1722. Ring and leaf symbol underneath the foot. Carved stand and openwork cover.

Height, 12½ inches ; diameter, 7½ inches.

858—OVOID VASE.

Wide neck and spreading base. Pure white porcelain of the K'ang-hsi period. Decorated in beautiful underglaze blue, with figures, mountain, and other scenery ; delicately pencilled branches of bamboo round the neck. Carved stand.

Height, 10 inches.

859—OVIFORM JAR.

Soft paste of Ch'ien-lung period. Decorated round the body with a broad band of floral scrolls, finely pencilled in deep underglaze blue. Border of sceptre-head scrolls round shoulder and palmations at foot. Cream-white glaze with brown crackle. Fine carved teakwood stand.

Height, 8 inches ; diameter, $7\frac{1}{2}$ inches.

860—GINGER-JAR.

Soft paste of Ch'ien-lung period. Finely painted decoration, in rich cobalt-blue, of branches of pomegranates. Borders of sceptre-head scrolls and palm leaves. Soft creamy-white glaze. Fine carved teakwood stand and cover.

Height, $10\frac{1}{2}$ inches ; diameter, $6\frac{1}{2}$ inches.

861—LARGE RICE-JAR.

Dense porcelain of the K'ang-hsi period. Decoration of landscape and river scenery in deep underglaze blue ; within, sprays of peony and lotus. Carved stand.

Height, 6 inches ; diameter, $7\frac{1}{2}$ inches.

862—PILGRIM BOTTLE VASE.

Clear white porcelain of the Ch'ien-lung period. Obverse and reverse panels, finely decorated in deep underglaze blue, with branches of pomegranates. On side, delicately pencilled in blue

under the glaze, are flying bats and cloud forms. Sceptre handles on shoulder. Carved teakwood stand.

Height, 13½ inches.

863—SUPERB SOFT PASTE BEAKER.

Detached flowers, scrolls, and diapered patterns exquisitely pencilled in underglaze blue of exceedingly fine quality. Creamy-white glaze, with brown crackle. Carved stand.

Height, 10 inches.

864—GINGER-JAR.

Oviform. Dense hard paste of the K'ang-hsi period. Three-panel decoration, of flowers, blossoms, and birds finely painted in underblue glaze of fine quality. K'ang-hsi, 1662-1722. Carved teakwood stand and cover.

Height, 9 inches ; diameter, 9 inches.

865—LARGE OVIFORM VASE.

Medallion decoration of phoenix and floral scrolls in deep cobalt blue ; round the shoulder the bat emblem of happiness, carved in the paste in low relief and enamelled in deep cobalt-blue. Band of archaic design round neck and at foot, band of lotos leaves modelled in low relief and pencilled in deep underglaze blue. Ch'ien-lung, 1736-1795. Bold seal mark underneath the foot. Carved stand.

Height, 13 inches ; diameter, 9 inches.

866—BOTTLE-SHAPED VASE.

Decoration of birds perched on branch of tree, peony, chrysanthemum flowers, and rocks, beautifully painted in two shades of fine cobalt blue of rare quality. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 16 inches.

867—HAWTHORN GINGER-JAR.

Ovoid-shaped. Ground of pale blue marked to represent the cracking of ice; branches of prunus blossoms in white reserve, extending upward and downward. K'ang-hsi, 1662-1722. Carved teakwood stand and cover.

Height, 9 inches; diameter, 7½ inches.

868—COVERED JAR.

Oviform. Hard paste of the K'ang-hsi period. Decorated with mythological subjects, pine tree, symbols, and other designs in two shades of cobalt-blue underneath the glaze.

Height, 14 inches; diameter, 8 inches.

869—COVERED JAR.

Companion to the preceding.

870—BOTTLE-SHAPED VASE.

Graceful form. Pure white porcelain of the Ch'ien-lung period. Round the body, pencilled in fine underglaze blue, is a broad band of flowers of paradise and floral scrolls. Various borders and bands at foot round the shoulder and neck are of floral scrolls, sceptre heads, arabesques, and palmations, all finely pencilled in deep blue underneath the glaze. Seal mark. Carved teakwood stand.

Height, 15 inches.

871—HAWTHORN GINGER-JAR.

Ground of opaque blue, with markings to represent the cracking of ice. Clusters of prunus blossoms in white reserve. In three large leaf-shaped panels are "The Hundred Antiques" and various symbols painted in deep underglaze blue. K'ang-hsi, 1662-1722. Ring mark. Carved teakwood stand and cover.

Height, 12½ inches; diameter, 8 inches.

872—VOID JAR.

Clear white porcelain of the K'ang-hsi period. Beautifully decorated with floral sprays in fine underglaze blue. Borders round shoulder and foot of leaf design. Finely carved teakwood stand and cover.

Height, $13\frac{1}{2}$ inches ; diameter, $6\frac{1}{2}$ inches.

873—LARGE BEAKER.

Dense porcelain of the K'ang-hsi period. Upper portion of vase decorated with equestrian and other figures, rocks and trees in very deep cobalt blue. Round the centre a band of floral scrolls, beneath which are leaf patterns. Teakwood stand.

Height, $17\frac{1}{2}$ inches.

874—GINGER-JAR.

Hard paste of the K'ang-hsi period. Decoration of plum tree in blossom, pine, and bamboo in deep underglaze blue. Carved teakwood high stand and openwork cover.

Height, 8 inches ; diameter, $7\frac{1}{2}$ inches.

875—HAWTHORN GINGER-JAR.

Clusters of prunus blossoms in white reserve on a ground of fine opaque blue, with markings to imitate the cracking of ice. K'ang-hsi period, 1662-1722. Carved stand and openwork cover.

Height, $9\frac{1}{2}$ inches ; diameter, $7\frac{1}{2}$ inches.

876—OVIFORM VASE.

Dense porcelain of the K'ang-hsi period. The body encircled with five connecting bands of countless minute, fan-shaped medallions pencilled in underglaze blue. Imitation ring handles on neck in deep cobalt blue. Teakwood stand.

Height, 16 inches.

877—HAWTHORN GINGER-JAR.

Oviform. Decorated branches of the prunus blossoms in white reserve on a ground of deep opaque blue, marked to imitate the cracking of ice. K'ang-hsi period, 1662-1722. Carved teakwood stand and openwork cover.

Height, 9½ inches ; diameter, 7½ inches.

878—OVIFORM VASE.

Of graceful shape. Decoration of boldly drawn five-clawed imperial dragon in fine cobalt blue under the glaze. Pure white porcelain of the K'ang-hsi period, 1662-1722. Six-character mark pencilled in blue. Carved teakwood stand.

Height, 14½ inches.

879—HAWTHORN GINGER-JAR.

Of the K'ang-hsi period. With clusters of prunus blossoms, alternating with single flowers, studding the ground of brilliant cobalt blue, which is covered by darker blue lines to represent cracking ice. Carved teakwood stand and cover.

Height, 9 inches ; diameter, 7½ inches.

880—HAWTHORN GINGER-JAR.

Globular form. Decorated in brilliant cobalt blue of the K'ang-hsi period, with clusters of the blossoms of the floral emblem of the new year in reserve upon a mottled background of opaque blue, which is covered with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. Carved teakwood stand and cover.

Height, 9 inches ; diameter, 7½ inches.

881—CYLINDRICAL VASE.

Soft paste of the Kang-hsi period. Orange peel surface. Finely painted decoration, in deep underglaze blue, of figure of boy astride an ox, and flying a kite beneath a willow-tree. Clump of rocks at shoulder, and fret borders round rim of neck and foot. Carved teakwood stand.

Height, 14 inches.

882—OVIFORM VASE.

Of graceful shape. Pure white porcelain of the Yung-chêng period. Decoration of lotus in bloom, stork, and bat symbol, delicately pencilled in pale blue underneath the glaze. Carved teakwood stand.

Height, 13 inches.

883—GINGER-JAR WITH ORIGINAL COVER.

Clear white paste of the K'ang-hsi period. Decorated in brilliant underglaze blue, with the Chinese domestic and garden scenes, rocks, and other designs in two panels of leaf and oblong shape. Ring mark in pale blue. Carved teakwood high stand.

Height, 10 inches ; diameter, 7½ inches.

884—GINGER-JAR WITH ORIGINAL COVER.

Decoration of mountain scenery in two square panels, painted in brilliant opaque Mazarin blue. K'ang-hsi period, 1662-1722. Finely carved teakwood stand.

Height, 10 inches ; diameter, 7 inches.

885—LARGE BEAKER.

Pure white porcelain of the K'ang-hsi period. Decoration of garden and domestic scenes, beautifully painted in brilliant blue underneath the glaze.

Height, 18 inches.

886—CYLINDRICAL VASE.

With low, spreading neck. Decoration of bold floral scrolls in deep cobalt blue under the glaze. Yung-chêng, 1723-1735. Teakwood stand.

Height, 14 inches.

887—GINGER-JAR.

Fine white paste of the K'ang-hsi period. Finely painted decoration, in brilliant Mazarin blue, of mountain scenery and the "Hundred Antiques" in two oblong panels. Carved teakwood stand and cover.

Height, 8½ inches; diameter, 7½ inches.

888—BEAKER-SHAPED VASE.

Decoration of ceremonial and garden scenes, painted in fine underglaze blue. Fret bands round rim of mouth and foot. Teakwood stand. K'ang-hsi period, 1662-1722.

Height, 17 inches.

889—LARGE BEAKER.

Finely painted decoration, in brilliant underglaze blue, of tree peony, chrysanthemum, and other flowers, birds, and butterflies. K'ang-hsi period, 1662-1722. Leaf symbol, within circle, pencilled in blue underneath the foot. Carved teakwood stand.

Height, 17½ inches.

890—HAWTHORN TEMPLE-JAR.

Ovoid-shaped. Decorated in cobalt blue of the K'ang-hsi period, with blossoming branches and twigs of the prunus blossoms; the branches spread alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of blue, which is covered with a reticulation of darker blue lines to represent cracking ice. Carved teakwood stand and cover.

Height, 17 inches.

891—LARGE BEAKER.

Decorated in brilliant cobalt blue underneath the glaze. The ground is covered with a trellis design, and in eight leaf-shaped panels are finely painted figures of the eight Taoist genii. K'ang-hsi, 1622-1722. Carved teakwood stand.

Height, 17½ inches.

892—OVOID VASE.

With hat-shaped cover. Fine white porcelain of the K'ang-hsi period. Beautifully painted panel decoration in brilliant underglaze blue. Decoration consists of blossoming trees, symbols, and various ornaments illustrating the "Hundred Antiques." Round the neck are sprays of blossoms. Carved teakwood stand.

Height, 18 inches.

893—LARGE BEAKER.

Hard paste of the K'ang-hsi period. Decoration of six conventionalized tiger lilies and bold floral scrolls in deep underglaze blue. Carved teakwood stand.

Height, 19 inches.

894—CYLINDRICAL VASE.

Clear white porcelain of the K'ang-hsi period. Finely decorated, in brilliant opaque blue, with deer, pine tree, rocks, and cloud forms. Birds and blossoms in panels round neck. Carved teakwood stand.

Height, 17½ inches.

895—LARGE BEAKER.

Clear white porcelain. Finely decorated in brilliant cobalt blue of the K'ang-hsi period, with deer, rocks, pine tree, and storks. Carved teakwood stand.

Height, 19 inches.

896—TALL, SLENDER, BLUE AND WHITE VASE.

Of graceful form and finished technique. Artistically pencilled in blue under the white glaze with conventional scroll of lotus, spreading over the entire body of vase, with a symmetrical arrangement of large blossoms, which are fully expanded, so as to display in each flower the cup-shaped fruit, studded with seeds, in the midst of a whorl of petals. A ring of palmations encircles the neck. K'ang-hsi, 1622-1722. Six-character mark in blue. Teakwood stand.

Height, 24 inches.

897—LARGE BLUE AND WHITE JAR.

Ovoid-shaped. Decoration of numerous figures assembled in garden, in brilliant cobalt blue. Round the neck are various symbols. K'ang-hsi period. Carved wood cover and teakwood stand.

Height, 14 inches ; diameter, 10 inches.

898—HAWTHORN TEMPLE-JAR.

With original hat-shaped cover. The clusters of prunus blossoms, the floral emblem of the new year, in white reserve on a pale blue opaque ground, with a reticulation of darker blue lines to represent the cracking ice. The symbol of the coming spring. K'ang-hsi period. Carved teakwood stand.

Height, 16½ inches.

899—BEAKER.

Pure white porcelain of the K'ang-hsi period. Beautifully decorated with three broad bands of the flower of paradise and floral scrolls, painted in two shades of fine underglaze blue. Six-character mark within circle, pencilled in blue underneath the foot. Carved teakwood stand.

Height, 17 inches.

900—OVIFORM VASE.

Soft paste texture of almost eggshell thinness. Decoration of figures in garden, pine tree, rocks, and inscription in brilliant cobalt blue of the K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 16 inches.

901—LARGE GOURD-SHAPED VASE.

Triple lobe design. Decorated in brilliant underglaze blue, with elaborate floral scrolls. Borders of arabesque, fret, and sceptre heads. Teakwood stand.

Height, 24 inches.

902—MAMMOTH VASE.

Tall, ovoid shape, with spreading neck. Invested with a monochrome glaze of clouded blue, and profusely decorated with two pagodas, landscapes, figures, and flowers modelled and carved in low relief in the paste, and covered with an ivory-white crackle glaze. Ch'ien-lung. Teakwood stand.

Height, 48 inches.

903—AMPHORA-SHAPED VASE.

Coated with a mottled glaze of rich Mazarin-blue color, and of fine quality. Decorated over the glaze with figure in garden, playing musical instrument. Pine tree, rocks, and flowers, painted in gold, now almost obliterated. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 10 inches.

904—OVOID VASE.

Of the Ch'ien-lung period. Coated with a monochrome glaze of rich sapphire-blue color, on which are pencilled in gold a series of up-

right panels and conventionalized flower of paradise and symbols of long life and happiness. Floral foliations encircle the neck. Seal mark in red. Teakwood stand.

Height, 10 inches.

905—BOTTLE-SHAPED VASE.

Of graceful form. Covered with a fine glaze of powder blue. Decorated on the body with three fantastic animals, which are etched in the paste and in reserve, and enamelled in copper red. Teakwood stand. K'ang-hsi.

Height, 17 inches.

906—POWDER-BLUE CLUB-SHAPED VASE.

Of the K'ang-hsi period. Decorated in gold over the glaze, with boating scenes and floral designs in six panels of different shape, surrounded by peony scrolls. Round the shoulder are floral medallions and diaper patterns, and encircling the neck, bands of fret, festoons, and the symbol Shou. Carved teakwood stand.

Height, 17 inches.

907—CLUB-SHAPED VASE.

Of K'ang-hsi period. Decorated in pencilled gold over a brilliant powder-blue glaze. There are eight panels on the body, of which two are painted with landscape views, and the remaining six contain branches of the prunus blossom, chrysanthemum flowers, japonica, and inscriptions. Round the neck are Shou marks and other symbols. Borders of arabesques and fret complete the decoration. Carved teakwood stand.

Height, 17 inches.

908—BEAKER-SHAPED VASE.

K'ang-hsi period. Coated with a mottled cobalt-blue glaze, known as powder blue, and

decorated over the blue glaze in pencilled gold, a series of panels of different shapes, surrounded by peony scrolls. Four large oblong panels contain birds, blossoms, carp, lotus, and flowers representing the four seasons ; and in four circular and foliated panels are birds perched on branches of blossoms and bamboo sprays. Teakwood stand.

Height, 18 inches.

909—GRACEFUL BOTTLE-SHAPED VASE.

Invested with a monochrome glaze of an intense and rich sapphire-blue color. Decorated with two boldly drawn five-clawed dragons, amid cloud forms and fire emblems, chasing the sacred jewel of omnipotence, pencilled in gold over the glaze. Ch'ien-lung, 1736-1795. Seal mark in red. Teakwood stand.

Height, 16 inches.

910—BOTTLED-SHAPED VASE.

Of Ch'ien-lung period. Covered with a monochrome glaze of sapphire-blue color, and decorated in gold, pencilled over the glaze, with floral scrolls composed of sprays of the lotus, peony, and lily, designed in conventional idealized style, with formal borders. A ring of palmation encircles the neck. Carved teakwood stand.

Height, 16 inches.

FIFTH AND LAST AFTERNOON'S SALE

Saturday, April 14th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

PORCELAINS IN MONOCHROME GLAZES

911—TURQUOISE BOTTLE-SHAPED VASE.

Enamelled with a minutely crackled turquoise glaze. Teakwood stand.

Height, 5½ inches.

912—SMALL VASE.

Ovoid-shaped. With flaring neck, and base covered with a sapphire-blue glaze. Carved teakwood stand.

Height, 6 inches.

913—SMALL COUPE.

Globular-shaped. Invested with a soft monochrome glaze of sang-de-poulet. Teakwood stand.

914—SMALL COUPE.

Enamelled with a monochrome coral-red glaze of fine even texture. Openwork silver cover.

915—SMALL BOTTLE-SHAPED VASE.

Of brown crackle texture, invested with a pale apple-green glaze, which thickens at the shoulder and round the lower part of vase. K'ang-hsi, 1662-1722. Carved stand.

Height, 6 inches.

916—OVOID VASE.

With tube handles on shoulder. Fine white porcelain of the Yung-chêng period, coated with a mottled monochrome glaze of clair-de-lune tint, which runs over lip down into the vase and covers the foot underneath. Carved teakwood stand.

Height, 6½ inches.

917—SMALL BOTTLE-SHAPED VASE.

Brilliant turquoise glaze, mottled and minutely crackled. Teakwood stand.

Height, 6½ inches.

918—PORCELAIN COUPE.

Outer surface covered with rose-color glaze, and the inner surface of robin's-egg blue.

Height, 3 inches ; length, 7¼ inches.

919—SMALL BOTTLE-SHAPED VASE.

Mottled turquoise glaze of translucent tone. Teakwood stand.

Height, 6 inches.

920—SMALL BOTTLE-SHAPED VASE.

Yung-chêng period. Enamelled with a monochrome coral-red glaze of fine quality. Teakwood stand.

Height, 5½ inches.

921—VASE.

Jar-shaped. Pale green glaze, minutely crackled. K'ang-hsi. Carved stand and cover.

Height, 6 inches.

922—CORAL-RED GALIPOT.

Covered with a mottled monochrome coral-red glaze of uniform tint. Yung-chêng, 1723-1735. Teakwood stand inlaid with silver.

Height, $5\frac{3}{4}$ inches.

923—SMALL TURQUOISE VASE.

Ovoid shaped, with short neck. Glaze of brilliant tint, and mottled. Teakwood stand.

Height, 6 inches.

924—GALIPOT.

Of the Yung-chêng period. Covered with a fine monochrome glaze of liver tint. Orange-peel surface. Carved stand.

Height, 8 inches.

925—SMALL OVOID VASE.

Covered with turquoise glaze of brilliant tone and with minute crackle. Teakwood stand.

Height, $6\frac{1}{4}$ inches.

926—OVOID VASE.

With flaring neck and base. Hard paste of the K'ang-hsi period. Enamelled with a monochrome glaze of brilliant mirror black. Carved teakwood stand.

Height, 9 inches.

927—OVOID-SHAPED JAR.

Pronounced crackle texture. Invested with a translucent apple-green glaze of uniform tint and fine quality. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 6 inches.

928—SMALL BOTTLE-VASE.

Of the celebrated Lang-Yao, of the reign of K'ang-hsi. Covered with a characteristic monochrome glaze of the sang-de-bœuf color. Teakwood stand inlaid with silver.

Height, 5 inches.

929—COVERED BOX.

Pure white porcelain of the Yung-chêng period. Covered with a monochrome glaze of lemon-yellow tint, of fine, even quality. Six-character mark pencilled in blue underneath the glaze. Carved teakwood high stand.

Diameter, 7 inches.

930—SMALL BOTTLE-SHAPED VASE.

Graceful form. White porcelain of the Ch'ien-lung period. Enamelled with an intense, rich sapphire-blue color glaze, which is applied so as to leave a well-defined white rim round the mouth. Ch'ien-lung, 1736-1795. Seal mark in blue. Teakwood stand.

Height, $7\frac{3}{4}$ inches.

931—CORAL-RED VASE.

Melon-shaped. Invested with a glaze of fine tone. Inside of mouth, and the foot underneath, is coated with a turquoise crackle enamel. Ch'ien-lung, 1736-1795. Seal mark in red. Carved teakwood stand.

Height, $4\frac{1}{2}$ inches.

932—BROAD VASE.

Chrysanthemum design. Body vertically ridged. Enamelled inside and out with a monochrome glaze of purest clair-de-lune tint. K'ang-hsi period. Finely wrought silver cover. Carved stand.

Height, $6\frac{1}{2}$ inches ; diameter, 10 inches.

933—SANG-DE-BŒUF GALIPOT.

K'ang-hsi Lang-Yao specimen. Invested with the characteristic monochrome glaze, which is richly mottled and of dark sanguineous tint. With carved teakwood cover and stand.

Height, 6 inches.

934—GOURD-SHAPED VASE.

Enamelled with finely crackled monochrome glaze of rich and translucent turquoise tint. Teakwood stand.

Height, 7½ inches.

935—BOTTLE-SHAPED VASE.

Of the K'ang-hsi period. Covered with a monochrome glaze of camellia-leaf green color, minutely crackled throughout. The foot is enamelled underneath of the same glaze, which is also partially spread on inside the mouth. Carved stand.

Height, 9 inches.

936—GALIPOT-POT.

Covered with a fine monochrome glaze of liver tint, which leaves the rim of mouth defined by a line of white. Yung-chêng, 1723-1735. Carved teakwood stand.

Height, 9½ inches.

937—TURQUOISE GALIPOT.

The glaze at shoulder, of peacock-green tint, becoming darker where it thickens around the foot. Teakwood stand.

Height, 9 inches.

938—OCTAGON BOTTLE-SHAPED VASE.

Horizontally ridged body, and encircled by four ribs. Hard paste of the Ch'ien-lung period. Coated with a monochrome glaze of clair-de-lune tone. Crackled with a fine network of dark brown lines. Silver collar. Seal mark pencilled in cobalt blue. Teakwood stand.

Height, 8½ inches.

939—PEAR-SHAPED VASE.

Of the Yung-chêng period. Invested with a soft mottled monochrome glaze of ruby red. The vase is enamelled so as to leave a well-defined white rim round the mouth and at the base. Carved stand.

Height, 9½ inches.

940—EXQUISITE AMPHORA VASE.

Covered with a pellucid monochrome glaze of pale sky-blue tint known as "moonlight white," or *clair-de-lune* glaze. Neck restored and mounted in silver. K'ang-hsi, 1662-1722. Six-character mark pencilled in underglaze blue. Carved teakwood stand.

Height, 6 inches.

941—GLOBULAR-SHAPED VASE.

Thick porcelain. Invested with a soft monochrome glaze of pink color, which is a variety of *rose d'or*, being derived from gold, and belonging to Yung-chêng, 1723-1735. Handsome teakwood high stand.

Height, 7½ inches ; diameter, 7½ inches.

942—TURQUOISE QUADRILATERAL VASE.

With elephant-head handles. The decoration, which is lightly etched in the paste, consists of sprays of the tree peony of spring, the lotus of summer, the chrysanthemum of autumn, and the plum of winter, with a ring of palmation encircling the neck. The finely crackled glaze which invests the whole is soft and of translucent tints, thickening at shoulder and round the foot. Carved teakwood stand.

Height, 8½ inches.

943—BOTTLE-SHAPED VASE.

Globular body, with tubular neck. Covered with a monochrome glaze of sang-de-bœuf which is mottled, and thickens at the foot. Six-character mark in blue circle of Hsüan-tê, 1426-1435. Teakwood stand.

Height, 9 inches.

944—MELON-SHAPED VASE.

Of regular oval-shape. Modelled in the form of an ordinary melon, with vertical grooves, and coated with a monochrome glaze of emerald green of perfect purity, and minutely crackled throughout. K'ang-hsi, 1662-1722. Carved stand and cover.

Height, 9 inches.

945—GLOBULAR-SHAPED VASE.

With short, tubular neck, and scalloped flange. Covered with a brilliant, mirror-black glaze with vermilion shading. K'ang-hsi period. Carved stand.

Height, 10 inches.

946—VASE.

Globular body, with cylindrical neck, spreading at mouth. Monochrome glaze of camellia leaf-green color, minutely crackled throughout. K'ang-hsi period. Carved teakwood stand.

Height, 9 inches.

947—GOURD-SHAPED VASE.

Covered with a crackled monochrome glaze of rouge d'or, with peach-bloom tints. K'ang-hsi period. Six-character mark in blue. Hsüan-tê, 1426-1435. Carved teakwood stand.

Height, 9 inches.

948—TURQUOISE DISH.

Shallow, circular form. The outer edge is decorated with two dragons amid clouds, executed in relief and etched in the paste. It is enamelled with a turquoise glaze of mottled tone, which extends over the rim, inside the dish, and invests the base of the foot, with the exception of the circular rim, which is unglazed, and shows the grayish texture of the paste. Elaborate teakwood high stand. Ch'ien-lung, 1736-1795.

Diameter, 10½ inches.

949—TURQUOISE-BLUE VASE.

Of the Ch'ien-lung period. Globular body, with cylindrical neck, the mouth of which has been capped with silver. Covered with a monochrome glaze of pale turquoise tint. Carved teakwood stand.

Height, 11 inches.

950—LANG-YAO FLOWER-POT.

Covered with the characteristic monochrome glaze of sang-de-bœuf color. The colors, of varied tones, pass from the ruby red to the deepest crimson, and of great depth. An unusually fine specimen of brilliant quality. The rim, inner surface, and foot underneath are of crackled "rice-color" glaze. K'ang-hsi, 1762-1722. Handsome carved teakwood stand.

Height, 7 inches ; diameter, 9½ inches.

951—CRACKLED GREEN VASE.

Bottle-shaped. With globular body and tubular neck, spreading at mouth. Monochrome glaze of camellia leaf-green color, minutely crackled throughout. Carved and silver inlaid stand.

Height, 11 inches.

952—GRACEFUL BOTTLE-SHAPED VASE.

Ovoid body, with tall, slender neck, which is neatly capped with silver. The vase is invested with the characteristic monochrome glaze of sang-de-bœuf color of varied tones. Yung-chêng, 1723-1736. Carved stand.

Height, 10 inches.

953—WIDE-MOUTHED OVIFORM VASE.

With two elephant-head handles on shoulder. Enamelled with a mottled glaze known as robin's-egg soufflé. Ch'ien-lung, 1736-1795. Lacquered stand.

Height, 11 inches ; diameter, 9 inches.

954—GOURD-SHAPED VASE.

Hard paste of the Ch'ien-lung period. Invested with a mottled monochrome glaze of tea-dust color of fine quality. Ribbon ornament carved in relief in the paste. Carved teakwood stand.

Height, 12 inches.

955—PILGRIM BOTTLE VASE.

Covered with a finely crackled turquoise glaze, which varies in soft, translucent tints, according to its depth. Carved teakwood stand.

Height, 11 inches.

956—BOTTLED-SHAPED VASE.

Globular body, with slender cylindrical neck. Covered with a fine soufflé monochrome glaze of sang-de-bœuf tone, with shadings of ruby red. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 11 inches.

957—OVOID VASE.

Of graceful form and fine technique. Invested with a pellucid monochrome glaze of deep clair-de-lune tone. Broad band of leaf pattern round base, carved in relief in the paste. Yung-chêng seal mark in cobalt blue underneath the foot. Carved teakwood stand.

Height, 12 inches.

958—VASE.

Graceful form. With decorations executed in relief and engraved in the paste. Invested with a finely crackled turquoise glaze, which varies in tone according to the depth, thereby enhancing the effect of relief and chisel work. This ornamentation consists of broad band of peony scrolls round the body, and a ring of upright palmations on the neck; completed by encircling bands of ornamental scroll and fret designs of varied patterns. Ch'ien-lung, 1736-1795. Richly carved stand.

Height, 12¼ inches.

959—PEAR-SHAPED VASE.

With flaring mouth. Covered with a ruby-red monochrome glaze. Yung-chêng, 1723-1735. Carved stand.

Height, 11 inches; diameter, 6 inches.

960—APPLE-GREEN VASE.

Bottle-shaped. Invested with a brilliant translucent enamel, uniformly crackled with network of brown lines. With stand.

Height, 12 inches.

960*—QUADRANGULAR VASE.

With five necks. Dense porcelain of the Yung-chêng period. It is enamelled inside and out, as well as under the foot, with a lustrous celadon glaze of bluish tint. The glaze is traversed irregularly by crackled lines, which are colorless

in some parts. The body is encircled by three bands of prominent ribs. Seal mark pencilled in deep cobalt blue underneath the foot. Carved teakwood high stand.

Height, 11½ inches.

961—TURQUOISE VASE.

Globular bottle-shaped. With tall, cylindrical neck, which is surmounted by a silver rim. The glaze is a deep turquoise tint of rich translucence, and minutely crackled. Chien-lung, 1736-1795. Carved teakwood stand.

Height, 12½ inches.

962—OVOID VASE.

With receding neck. Graceful form and fine texture of the Ch'ien-lung period. The whole surface invested with a monochrome glaze of pure clair-de-lune tone. Seal mark pencilled in cobalt blue. Carved teakwood stand.

Height, 11 inches.

963—BOTTLE-SHAPED VASE.

Hard paste of the Ch'ien-lung period. Invested with a fine mottled monochrome glaze of tea-leaf green. Incised seal mark underneath the foot. Carved teakwood stand.

Height, 13 inches.

964—BOTTLE-SHAPED VASE.

Covered with a soft monochrome glaze of red, a variety of rose d'or, and shading at the foot into a darker tone. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 11 inches.

965—BOTTLE-SHAPED VASE.

Globular body, with cylindrical neck. Covered with a soufflé glaze of even quality known as stone blue. Carved teakwood stand.

Height, 12½ inches.

966—PEAR-SHAPED VASE.

With spreading mouth. Of white porcelain and of light texture. Invested with a ruby-red soufflé glaze of fine quality, and with an orange-peel surface. Ch'ien-lung, 1736-1795. Seal mark in blue. Carved teakwood stand.

Height, 11½ inches.

967—TURQUOISE-BLUE BOTTLE.

With carved silver top. The color is a deep blue, and still darker splashes, and has "shad-roë" crackle over entire surface. Silver collar. Teakwood stand.

Height, 11½ inches ; diameter, 6¾ inches.

968—PEAR-SHAPED VASE.

The glaze is of liver tint, applied so as to leave a well-defined white rim around the mouth. Seal mark inscribed in blue. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 12 inches.

969—BOTTLE-SHAPED VASE.

With rudimentary handles on neck. Covered with a fine monochrome glaze of tea-leaf green of even quality. Ch'ien-lung. Incised seal mark.

Height, 14 inches.

970—STONE-BLUE VASE.

Compressed ovoid-shaped. With two wide open dragon handles projecting from the sides at the neck, and relief modelling fashioned after an ancient bronze. A pointed, diamond-shaped ornament is outlined in high relief on the front, back, and sides. The glaze is of mottled texture, and runs over the lip into the mouth of vase. Yung-chêng, 1723-1736. Carved teakwood stand.

Height, 13 inches ; diameter, 9 inches.

971—BOTTLE-SHAPED VASE.

Ovoid body, with slender tubular neck. Covered with liver-color glaze of even quality, and orange-peel surface. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 12 inches.

972—BOTTLE-SHAPED VASE.

Globular body, with tubular neck. Coated with a dense monochrome glaze of intense and rich sapphire-blue color, shading into very deep purple. It invests a buff-colored paste, exhibited under the foot, which is unglazed. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 13½ inches.

973—BOTTLE-SHAPED VASE.

With flanged neck. Covered with a fine mottled monochrome glaze known as tea dust. Ch'ien-lung. Carved teakwood stand.

Height, 14 inches.

974—SANG-DE-BŒUF VASE.

Graceful bottle-shaped. With slender neck, which spreads at the mouth. The glaze is mottled throughout, and is shaded from a delicate pink to the darker tones of sang-de-bœuf. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 13 inches.

975—OVOID JAR.

Graceful form, with slightly spreading neck. Enamelled with a mottled tone of turquoise tint of fine quality, known as peacock green, which extends over the rim, inside the mouth, and invests the base of the foot, with the exception of the circular rim, which is unglazed, and shows the texture of the paste. Teakwood stand.

Height, 13 inches ; diameter, 9 inches.

976—LARGE OVOID VASE.

With flaring neck. Covered with a deep monochrome red glaze which has an orange-peel surface. Teakwood stand.

Height, 13 inches.

977—BOTTLE-SHAPED VASE.

Of the Yung-chêng period. Covered with a sapphire-blue glaze. Teakwood stand.

Height, 13 inches.

978—BOTTLE-SHAPED VASE.

Globular body, with tall, cylindrical neck. Covered with finely mottled turquoise glaze of pale tint. Carved teakwood stand.

Height, 13 inches.

979—BOTTLE-SHAPED VASE.

Globular body, with tall, slender, cylindrical neck. Invested with a sang-de-bœuf soufflé glaze, which has a very even surface, known as the "orange peel." Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 14 inches.

980—TURQUOISE VASE.

Bottle-shaped. Enamelled with a translucent glaze of "peacock-green" tint. The body and neck of vase are encircled by a series of rings modelled in low relief. Teakwood stand.

Height, 13 inches.

981—VASE, OCTAGON-OVOID SHAPED.

Fashioned after an ancient bronze hanging vase. Covered with a pistache-green soft glaze of orange-peel surface. Teakwood stand.

Height, 13 inches ; diameter, 8 inches.

982—SANG-DE-BŒUF VASE.

Bottle-shaped. With globular body and tall, cylindrical neck. The glaze is flecked with light spots, and at the foot richly mottled. The foot is covered underneath rice-color crackle glaze. Teakwood stand.

Height, 16 inches ; diameter, 8 inches.

983—OVIFORM VASE.

With spreading neck. Invested with finely crackled turquoise glaze, known as fish-roe crackle, which extends over the rim inside the mouth. The foot underneath is unglazed, and shows the grayish texture of the paste. Carved teakwood stand.

Height, 13½ inches.

984—TALL OVIFORM VASE.

Enamelled with the celebrated red glaze of the Lang-Yao of the reign of K'ang-hsi. The surface of the glaze exhibits fine depth and reflects the richly mottled tints of sang-de-bœuf type streaked with lighter shades. The upper edge of the neck is defined by a rim of white, with shadings below of celadon crackle. The foot is pale green underneath. Teakwood stand.

Height, 17 inches ; diameter, 6½ inches.

985—VASE.

Ovoid body, with flaring tubular neck. Rudimentary handles in relief on shoulder. Invested with a fine mottled monochrome tea-dust glaze of soft texture. Ch'ien-lung. Carved stand.

Height, 15 inches.

986—VASE.

Globular bottle-shaped. With tubular neck, spreading at mouth. Covered with a monochrome glaze of rich violet color, the glaze running over and into the mouth. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 14 inches.

987—BOTTLE-SHAPED VASE.

Globular body, with tubular neck. Buff paste of the Ch'ien-lung period. Covered with a rich monochrome glaze of turquoise of the peacock-green tint, which is minutely crackled throughout with a network of well-defined lines representing "fish-roe" crackle. Teakwood stand.

Height, 14 inches.

988—BOTTLE-SHAPED VASE.

With slender, cylindrical neck, spreading at mouth. Dense porcelain of the K'ang-hsi period. Coated with a mottled monochrome glaze of *clair-de-lune* tone, which thickens round the foot. Crackled with a network of dark brown lines. Carved teakwood stand.

Height, 15 inches.

989—BOTTLE-SHAPED VASE.

Of graceful form. Covered with a rich robin's-egg soufflé glaze of fine quality, which runs over lip into the mouth of vase. Ch'ien-lung, 1736-1795. Teakwood stand.

Height, 14 inches.

990—CYLINDRICAL VASE.

Covered with fine soufflé glaze, known as powder-blue. With silver collar. K'ang-hsi, 1662-1722. Teakwood stand.

Height, 14 inches.

991—BOTTLE-SHAPED VASE.

Globular body and wide tubular neck. Invested with a monochrome glaze of camellia leaf-green color, minutely crackled throughout. The foot is enamelled underneath with the same glaze, which is also partially spread inside the mouth. The rim of the mouth is lightly touched with a ring of brown tint. Teakwood stand.

Height, 16 inches ; diameter, 9 inches.

992—BOTTLE-SHAPED VASE.

Flaring neck. Enamelled with a rich translucent glaze of deep turquoise tint, which is minutely crackled throughout with a network of well-defined lines. Carved teakwood stand.

Height, 14 inches.

993—CLUB-SHAPED VASE.

Fine white porcelain of the K'ang-hsi period. Coated with a monochrome glaze of great brilliancy, known as raven's wing. Carved teakwood stand.

Height, 17 inches.

994—CLUB-SHAPED VASE.

Coated with a mottled cobalt glaze of fine texture, known as "powder blue" or "Mazarin blue." Two rims of the lip are of white and left free of the blue glaze. The foot underneath is of white glaze and marked with a blue ring. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 17 inches.

995—LANG-YAO VASE.

Tall, cylindrical shape, with swelling body. The rich deep glaze exhibits the characteristic crimson tints of quality of sang-de-bœuf in its darkest mottling. The upper edge of neck is defined by a narrow rim of soft white. The base is covered underneath with a gray rice color glaze.

Height, 18 inches ; diameter, 7 inches.

996—LARGE VASE.

Globular body, with gracefully flaring neck, on which are two elephants' heads modelled in relief for handles. Covered with a rich translucent soufflé glaze of starch blue, which is applied so as to leave a well-defined white rim round the mouth. Ch'ien-lung, 1736-1795. Seal mark in blue. Carved teakwood stand.

Height, 18 inches ; diameter, 14 inches.

997—CLUB-SHAPED VASE.

With a coral-red soufflé glaze of a charming color. The upper edge of the neck is defined by a rim of white. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 17 inches ; diameter, 7 inches.

998—BOTTLE-SHAPED VASE.

Of graceful form and very fine technique. Dating from the Ch'ien-lung period. Globular body and long slender neck. Coated with a monochrome glaze of brilliant mirror black. This was once profusely painted in gold, and traces remain in various parts of the vase. Carved teakwood stand.

Height, 18 inches.

999—MAJESTIC BOTTLE-SHAPED VASE.

Sonorous porcelain of the best Ch'ien-lung period. Enamelled with a monochrome glaze of an intense and rich Mazarin-blue color, with an orange-peel surface. Seal mark in deep blue. Carved teakwood stand.

Height, 22 inches ; diameter, 17 inches.

1000—VASE FOR FLOWERS.

Low form. Fungus design. Enamelled with a glaze splashed with mottled stripes of varied, changing tints, passing from light blue to purple, and intermediate shades into crimson, where glaze is thickest. Ch'ien-lung. Elaborately carved teakwood stand.

Height, 3 inches ; diameter, 11 inches.

1001—UNIQUE GALIPOT.

Hard paste of the Ming period, invested with a rich brown metallic glaze, and decorated with branches of hawthorn blossoms, in under-glaze blue and in reserve. Carved teakwood stand.

Height, 11 inches.

1002—GLOBULAR VASE.

Pomegranate form, invested with strawberry splash glaze, mottled and streaked with blue, celadon, red, and other colors, the glaze extending over the lip and for about an inch downward inside the mouth. Carved stand.

Height, 11 inches.

1003—BOTTLE-SHAPED VASE.

Graceful form, enamelled with a brilliant transmutation (Yao-pien) glaze of the Ch'ien-lung period. A ground of brownish crackle texture, invested with a rich flambé coating passing into deep crimson mottled tints, flecked with spots of light purplish-blue. The foot is enamelled underneath with a brown crackle glaze. Carved teakwood stand.

Height, 16 inches.

SPECIMENS OF CELADON

1004—VASE.

Globular body, with spreading neck and base. Clear hard paste of the K'ang-hsi period. Enamelled with a monochrome celadon glaze of pure tone and pale greenish shade. The decoration, which is in slight relief in the paste, touched with the graving-tool, consists of a close interlacement of waving scrolls of the tree peony. Carved teakwood stand.

Height, 9½ inches.

1005—OVIFORM VASE.

Lotus design. Fine white porcelain of the Ch'ien-lung period, covered with a pellucid monochrome glaze of greenish-celadon tint, deepening in tones as it thickens in the recesses of the decoration. Conventional scroll handles on neck. Seal mark pencilled in blue. Teakwood stand.

Height, 8 inches.

1006—TRUMPET-SHAPED VASE.

Invested with a celadon glaze of fine quality.
K'ang-hsi, 1662-1722. Teakwood stand.

Height, 8 inches.

1007—GOURD-SHAPED VASE.

Hard paste of Ch'ien-lung period. Invested with a pellucid celadon monochrome glaze of sea-green tint. Gourd vine carved in high relief. Carved stand.

Height, 8½ inches.

1008—GOURD-SHAPED VASE.

Fine white porcelain of the Ch'ien-lung period. Covered with a celadon monochrome glaze of purest sea-green tint, varying in tone according to the depth, so as to bring out the decorative details underneath, which are worked in low relief in the paste. This decoration consists of floral scrolls and foliations. Seal mark pencilled in deep blue. Carved teakwood high stand.

Height, 7 inches.

1009—FLOWER-VASE.

Dense porcelain of the K'ang-hsi period. Low beaker form, with broad flange, coated with a deep rich glaze of green celadon color, which runs over the lip into the vase. Grotesque handles modelled in relief in the paste on shoulder. Carved stand.

Height, 6 inches ; diameter, 11 inches.

1010—OVOID VASE.

Of graceful shape and perfect technique. Clear white porcelain of the Yung-chêng period. It is covered with a celadon monochrome glaze of purest sea-green tint of even and soft quality. Six-character mark pencilled in blue underneath the glaze. Carved teakwood stand.

Height, 10½ inches.

1011—FLOWER-VASE.

Composed, as it were, of six amphoras coalesced into one. Fine white porcelain of the Ch'ien-lung period. It is enamelled all over with a pellucid glaze of sea-green celadon color, varying in tone according to the depth. Seal mark pencilled in blue underneath the foot. Carved teakwood stand.

Height, 7 inches.

1012—GLOBULAR-SHAPED VASE.

Pure white porcelain of the Yung-chêng period. It is coated with a celadon monochrome glaze of bluish tint. Round the body is a band of rope network modelled in relief in the paste. Seal mark pencilled in deep blue underneath the foot, which is of white glaze. Silver collar. Carved stand.

Height, 6½ inches.

1013—OVOID VASE.

With scroll handles on neck. Pure white porcelain of the Ch'ien-lung period. Invested with a sea-green celadon glaze of exceeding purity, varying in tone according to the depth, so as to bring out the decorative details underneath, which are carved in low relief under the paste. This decoration consists of two broad bands of conventionalized dragons and symbols. The glaze runs over the lip down into the vase and covers the entire inner surface. Seal mark pencilled in deep cobalt-blue. Finely carved teakwood and ivory stand.

1014—BOTTLE-SHAPED VASE.

With bulb neck. Thick sonorous porcelain of the K'ang-hsi period. It is enamelled all over with a pellucid glaze of grayish celadon color, crackled with a bold reticulation of brown lines. The foot is invested underneath in the

same crackle glaze, so as to leave the rim uncovered, which is tinted iron-brown. Carved teakwood stand.

Height, 11 inches.

1015—OVOID-SHAPED VASE.

With receding neck and bold flaring mouth. It is enamelled inside and out, as well as under the foot, with a celadon monochrome glaze of purest pea-green tint. Encircling rim of lip is a narrow band, studded with minute bosses, worked in relief in the paste. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 11 inches.

1016—BOTTLE-SHAPED VASE.

Graceful form and fine technique. It is covered with a celadon monochrome glaze of pure sea-green tint, deepening in tone as it thickens in the recesses of the decoration, which is worked in relief in the paste underneath. This consists of band of floral scrolls and a series of borders of palmations, sceptre-head scrolls, and fret designs. Ch'ien-lung, 1736-1795. Incised seal mark. Carved teakwood stand.

Height, 13 inches.

1017—BEAKER-SHAPED VASE.

Low form. Pure white porcelain of the Ch'ien-lung period. It is enamelled inside and out, as well as under the foot, with a celadon glaze of the purest sea-green tint, deepening as it thickens in the recesses of the decoration, which is carved in relief in the paste underneath. A band is reserved around the body of the vase and filled in with an interlacing of the sacred fungus and foliated scrolls; the neck and round the foot are ornamented with bats, the symbols of happiness, flying among scrolled clouds. Group of teakwood and brocade stand.

Height, 7 inches.

1018—BOTTLE-SHAPED VASE.

With tubular handles on neck. Hard paste of the Ch'ien-lung period. Enamelled with a monochrome glaze of green celadon tint, varying in tone according to the depth, so as to bring out the decoration underneath, which is carved in low relief in the paste. This decoration consists of a series of bands of archaic fret and scroll designs, and round the neck the sacred fungus and symbolic bat. Seal mark pencilled in deep cobalt-blue underneath the foot. Carved teakwood stands.

Height, 15 inches.

1019—OVOID VASE.

Of graceful shape and fine technique. Coated with a monochrome glaze of pellucid green, leaving in reserve four oblong panels, which are enamelled with a blue celadon glaze, the traditional shade of the ancient wares of the Sung Dynasty, and contain the apparatus of the liberal arts and the materials of the scholar, worked in low relief in the paste. Further decoration consists of a ground of incised floral arabesques and diapers, and bands of foliation interspersed with the mark Shou and symbols, carved in low relief under the glaze. Yung-chêng period, 1736-1795. Carved teakwood stand.

Height, 15½ inches.

1020—BOTTLE-SHAPED VASE.

With elephant-head handles in bold relief on neck. Fine white porcelain of the Yung-chêng period. The whole surface is invested with a celadon glaze of typical sea-green tint, of soft and even quality. Carved stand.

Height, 14½ inches.

1021—GRACEFUL BOTTLE-SHAPED VASE.

Ovoid body, with tall, tubular neck, which is surmounted by a lotus flower, displaying the seed pod. The whole surface is coated with a rich, unctuous celadon glaze of pea-green tint, which deepens as it thickens in the recesses of the decoration. This decoration consists of archaic scrolls, bands of foliations, and fret designs, carved in low relief in the paste underneath the glaze. Conventionalized openwork dragon handles on neck. Ch'ien-lung, 1736-1795. Carved stand.

Height, 16 inches.

1022—BROAD OVOID VASE.

Thick porcelain of the Ch'ien-lung period, enamelled with a monochrome celadon glaze of pure tone and pale greenish shade. The decoration, which is executed in slight relief in the paste, consists of a close interlacing of scroll clouds and conventionalized dragons. Round the shoulder and neck are bands, rectangular frets, and palmations. The rim of the mouth is defined by a line of white glaze. Carved stand.

Height, 15 inches.

1023—BEAKER-SHAPED VASE.

White porcelain of the Yung-chêng period. Decoration, worked in slight relief in the paste beneath a pale celadon glaze, consists of cloud forms and two lions in pursuit of the Po-ku, and symbols tied with fillets. Round the foot is a band of palmations. Teakwood stand.

Height, 18 inches.

1024—TALL OVIFORM VASE.

With slightly spreading tubular neck, enamelled with a fine monochrome glaze of greenish celadon tint of pure tone. Decoration, carved in low relief in the paste underneath the glaze, consists of a pair of five-clawed imperial

dragons pursuing the wish-granting jewel. The intervals are filled in with scrolled masses of clouds and fire emblems. K'ang-hsi, 1662-1722. Carved teakwood stand.

Height, 17½ inches.

1025—LARGE PILGRIM BOTTLE-VASE.

Literally, full-moon vase. Of graceful form and exceedingly fine technique. It is covered with a celadon monochrome glaze of purest sea-green tint, varying in tone according to the depth, so as to bring out the elaborate decorative details underneath, which are artistically worked in low relief in the paste. The body is emblazoned on each side with a central Shou (longevity) monogram, surrounded by conventionalized birds of paradise and scroll foliations. Round the neck are floral scrolls. The scroll handles, which connect the neck and shoulders, are fashioned in the form of the sacred sceptre. Yung-chêng, 1736-1795. Seal mark pencilled in cobalt-blue underneath the foot. Carved teakwood stand.

Height, 30 inches ; diameter, 20 inches.

1026—LARGE CELADON VASE.

Broad ovoid body, with receding neck and tube-formed handles. The whole surface is enamelled with a monochrome celadon glaze of pure tone and pale greenish shade. The decoration, which is confined to the shoulder, neck, and handles, is beautifully executed in slight relief, touched with the graving-tool, and consists of a close interlacing of waving scrolls of the tree peony, and borders of sceptre-head scrolls. Ch'ien-lung, 1736-1795. Seal mark pencilled in cobalt-blue underneath the foot. Carved teakwood stand.

Height, 20 inches ; diameter, 16 inches.

ANTIQUE CHINESE PORCELAINS

BEAUTIFULLY DECORATED IN ENAMEL COLORS

1027—SMALL JARDINIÈRE.

Octagonal shape. Covered with dark blue glaze, and decorated with floral scrolls and bat emblem pencilled in gold. Ch'ien-lung, 1736-1795.

Height, 3 inches.

1028—SMALL TRAY.

Oval-shaped. Hard paste of the Ch'ien-lung period. Decorated with flowers and scrolls, delicately pencilled in enamel colors. Four-character mark pencilled in blue.

1029—OVAL DISH, WITH COVER.

Hard paste. Floral scrolls and symbols, pencilled in brilliant enamel colors, characteristic of the Ch'ien-lung period. Four-character mark in coral-red.

1030—PLATE.

Pure white porcelain of almost eggshell thinness. Decorated with enamel colors of the Yung-chêng period, with mandarin ducks in a lake, lotus and other water plants growing in it, and a kingfisher flying above. Six-character mark in pale blue.

Diameter, 8 inches.

1031—TEAPOT.

Covered with pale turquoise glaze, and profusely decorated with floral scrolls, symbols, and inscriptions in brilliant enamel colors and gilding. Seal mark. Chia-ch'ing, 1796-1821. Carved ivory stand.

Height, 8 inches.

1032—EGGSHELL-PLATE.

Pure white paste. Decorated with figure of Chinese sage, beneath willow tree, in delicate enamel colors. Round the rim, lightly etched in the paste, are three five-clawed dragons. Peculiar mark and inscriptions pencilled in red and black underneath the foot. Ch'êng-hua, 1465-1488.

Diameter, $7\frac{1}{2}$ inches.

1033—EGGSHELL-PLATE.

Companion to the preceding.

1034—CHINESE PLATE.

Richly decorated with miniature figures, flowers, fruits, ornaments, and symbols in brilliant enamel colors and gilding.

Diameter, $9\frac{1}{2}$ inches.

1035—MONGOLIAN PLATE.

Pure white hard paste. Beautifully decorated. Round the outer rim are the seven gems ; and round the inner rim are the eight symbols of good fortune, or happy omens, all painted in brilliant enamel colors enriched by gilding.

Diameter, $9\frac{1}{2}$ inches.

1036—PLATE.

Pure white porcelain of the Tao-kouang period. On outside rim, on a yellow ground, are floral scrolls and symbols painted in brilliant enamel colors. Within, five bats, symbols of happiness, and Shou mark pencilled in coral-red.

Diameter, 10 inches.

1037—PLATE.

Companion to the preceding.

1038—PLATE.

Thin white porcelain of the Yung-chêng period. Exquisitely decorated with branches of pomegranates and butterflies in delicate enamel colors of coral-red and leaf-green predominating.

Diameter, 9½ inches.

1039—LARGE PLATE.

Sonorous porcelain of the Ming period. Decoration of domestic garden scene and branches of flowers in enamel colors of *Famille rose*.

Diameter, 14 inches.

1040—LARGE PLATE.

Famille verte specimen. Decorated with figures and interior scene of Chinese ceremonial subject in brilliant enamel colors of the early K'ang-hsi period. Border of arabesques and symbols.

Diameter, 14 inches.

1041—OVIFORM JAR.

Clear white hard paste of the Ch'ien-lung period. Decoration of floral medallions and scrolls in underglaze blue, leaf-green, red, and yellow enamels. Seal mark pencilled in blue underneath the foot. Teakwood stand and cover.

Height, 5 inches; diameter, 4½ inches.

1042—GALLIPOT.

Covered with a fine mottled coral-red glaze, and decorated with branches of plum blossoms, pencilled in gold over the glaze. Bands of palmation and sceptre-head scrolls on shoulder and round the foot. Carved teakwood stand inlaid with silver.

1043—BOTTLE-SHAPED VASE.

Graceful form. Pure white hard paste. Decoration of vines and arabesques in coral-red, emerald-green, and gold. Teakwood stand.

Height, 9½ inches.

1044—BOTTLE-SHAPED VASE.

Companion to the preceding.

1045—GALLIPOT.

Decoration, in underglaze blue and enamel colors, of deer, birds in flight, branches of bamboo, and monkey on branch of plum tree, disturbing wasp nest. Ch'êng-hua, 1465-1487.

Height, 7 inches.

1046—FLOWER-VASE.

Double lozenge-shaped. Decorated in six slightly depressed panels, with figures, landscape, and floral designs exquisitely painted in fine enamel colors and gilding. Each panel is framed in a border of foliated scrolls and floral disks.

Height, 5½ inches.

1047—OCTAGONAL BOWL.

Shallow form. Decorated with floral scrolls and symbols, in brilliant enamel colors and gilding, on a green enamel ground. Within, green glaze. Tao-kouang, 1821-1850. Carved teakwood high stand. Seal mark in coral-red.

Diameter, 9 inches.

1048—BOTTLE-SHAPED VASE.

Clear white porcelain of the Yung-chêng period. Decoration, branches of pomegranates, and cluster of berries in underglaze blue and peach-bloom tint. Borders of trefoil foliations, scroll and fret patterns, round rim of neck and foot. Six-character mark in blue underneath the foot. Teakwood stand.

Height, 8 inches.

1049—FLOWER-POT AND TRAY.

Fluted design. Covered with blue enamel, and decorated with floral scrolls and symbols in brilliant enamel colors of the Ch'ien-lung period, 1736-1796.

1050—OVIFORM VASE WITH HANDLES.

The body is covered with a translucent yellow glaze, under which is a decoration, etched in the paste, of five-clawed dragons amid cloud forms, chasing the pearl of omnipotence. The neck and base are decorated in underglaze blue with bands of palmations and coral scrolls. Ch'ien-lung period, 1736-1795. Seal mark pencilled in blue. Carved teakwood stand.

Height, 8 inches ; diameter, 5 inches.

1051—AMPHORA-SHAPED VASE.

Decoration, of carp ascending from water, and branches of blossoms, exquisitely painted in coral-red, leaf-green, and gilding. Carved teakwood stand.

Height, 9½ inches.

1052—BOTTLE-SHAPED VASE.

Covered with a mottled glaze of *sang-de-bœuf* and celadon tints. Decoration of boldly drawn five-clawed dragon in underglaze blue. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 10 inches.

1053—SMALL CYLINDRICAL VASE.

Bamboo design. Orange-yellow glaze of lustrous quality. Ornamentation of bamboo branches, carved in low relief and enamelled in green. Carved stand.

Height, 6½ inches.

1054—COVERED BOX.

With flowers and floral-scroll design, in brilliant enamels and gold pencilling, on a ground of peacock-green glaze. Ch'ien-lung, 1736-1795. Teakwood stand.

Diameter, 6 inches.

1055—BOTTLE-SHAPED VASE.

Etched ground, covered with lemon-yellow glaze. Decoration of figures and enamel color. Ch'ien-lung, 1736-1795. Seal mark in coral-red. Carved teakwood stand. Slight restoration at lip. Teakwood stand.

Height, 8 inches.

1056—SMALL BOTTLE-SHAPED VASE.

Decorated with lotus plant in blue, incised and enamelled in brilliant green, white, and purple upon a monochrome ground of orange-yellow. K'ang-hsi, 1662-1722. Teakwood stand.

Height, 9 inches.

1057—FLOWER-POT.

Of Ch'ien-lung porcelain. Decorated outside with floral scrolls, on enamel colors of pink, blue, green, red, and gold, on a surface of turquoise blue enamel. The projected lip is encircled with a fret border in various enamels. Ch'ien-lung, 1736-1795. Fine carved teakwood high stand.

Height, 4 inches ; diameter, 10 inches.

1058—TRUMPET-SHAPED VASE.

Of Ch'ien-lung period. Covered with a pale green mottled glaze, and decorated in rose-color enamel, with four five-clawed dragons, amid

cloud forms and fire emblems, chasing the sacred pearl of omnipotence. Border and bands of fret and foliated designs. Seal mark in rose color, on band at shoulder. Carved teakwood stand.

Height, 11 inches.

1059—GRACEFUL OVOID VASE.

With tube handles at neck for hanging. It is decorated with eight large blossoms of the idealized flowers, known as the "flowers of paradise," connected by delicate wavy foliations and intercepted by the eight Buddhistic symbols of good fortune, all pencilled in fine enamel colors of the Ch'ien-lung period, on a soft white paste. Seal mark in blue. Finely carved teakwood stand.

Height, 13 inches.

1060—INCENSE-BURNER.

Of the Ch'ien-lung period. Square-shaped on feet. Decorated with a fretwork design, involving the swastika symbol, carved in relief outside and enamelled turquoise. The borders, of foliated and fret designs, are painted in coral-red on an imperial yellow ground. The cover is of similar design in pierced work with Kilin, and openwork ball surmounting. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 10 inches ; diameter, 7 inches.

1061—BOTTLE-SHAPED VASE.

Covered with an iridescent yellow glaze. Decorated with two five-clawed dragons amid fire-emblems and cloud forms, which are lightly etched in the paste and enamelled in brilliant green and purple. Ch'ien-lung, 1736-1795. Carved teakwood stand.

Height, 12 inches.

1062—BOTTLE-SHAPED VASE.

Invested with a monochrome glaze of pale turquoise, and decorated with five conventionalized flowers of paradise, connected by delicate, wavy foliations covering the entire surface, and painted with brilliant enamel colors enriched by gilding. Ch'ien-lung, 1736-1795. Seal mark in red. Carved teakwood stand.

Height, 12 inches.

1063—BOTTLE-SHAPED VASE.

Companion to the preceding.

1064—JAR WITH ORIGINAL COVER.

Ovoid-shaped. White porcelain. Decorated in varied tones of green, with two five-clawed dragons amid cloud forms and fire emblems, pursuing the jewel of omnipotence. Round the shoulder are the eight Buddhist symbols of "happy omens." Chi'en-lung period. Seal mark in blue. Carved teakwood high stand.

Height, 8½ inches ; diameter, 7 inches.

1065—OVOID JAR WITH SILVER COVER.

Companion to the preceding.

Height, 8½ inches ; diameter, 7 inches.

1066—DECORATED VASE.

Ovoid-shaped. Landscape and mountain scenery painted in delicate enamel colors, a fine green predominating. Outer rim of mouth is encircled by a band of sceptre-head scrolls modelled in relief in coral red. Ch'ien-lung, 1736-1795. Seal mark in blue. Silver inlaid stand.

Height, 10 inches.

1067—DECORATED VASE.

Of the Yung-chêng period. Ovoid-shaped, with slightly spreading neck. Clear white porcelain, artistically decorated. Richly robed figures beneath pine tree, paying homage to a Taoist hermit, painted in finely combined enamel colors. Flying bats in coral red. Carved teakwood stand.

Height, 10 inches.

1068—BOTTLE-SHAPED VASE.

Globular body, with tubular neck. Body painted in brilliant enamel colors, with garden scene and children at play. Round the neck are melon and vines and butterflies. The ornamentation is completed by bands and borders of palmation and sceptre-head scrolls. Chia-ch'ing, 1796-1820. Seal mark in red. Carved teakwood stand.

Height, 11 inches.

1069—GALLIPOT.

Thick porcelain of the Yung-chêng period. The surface covered with an etched and relief ornamentation of five-clawed dragons disporting in turbulent water. The dragons and outlines and crest of the waves are in celadon glaze, and the background is enamelled in sang-de-bœuf and peach-bloom tints. Teakwood stand. Six-character within circle, pencilled in blue.

Height, 11 inches.

1070—COVERED JAR.

Cylindrical-shaped. Enamelled with pale celadon pellucid glaze, and artistically pencilled in gold. It is decorated round the body with two five-clawed dragons, sacred jewels, and flying bats amid clouds and fire emblems. Encir-

clinging band of floral brocade and fret scrolls completes the decoration. Chia-ch'ing, 1796-1820. Seal mark in red. Teakwood stand.

Height, 12½ inches.

1071—BALUSTER VASE.

Yung-chêng white porcelain. Decoration of two five-clawed dragons amid fire emblems, and one dragon arising from turbulent water, in pursuit of the sacred jewel, painted in a dark purple enamel over a lightly etched design in the paste. Lacquered stand.

Height, 13 inches.

1072—GOURD-SHAPED VASE.

Gracefully fashioned. Covered with a sea-green glaze, and richly decorated in brilliant enamel colors, and enriched by gilding. The lobes are ornamented with floral sprays of peony, lotus, jasmine, aster, and symbols of long life and happiness. The waist is belted with a fret pattern, and the foot and neck circled with bands of conventional palmations and sceptre-head scrolls. Ch'ien-lung, 1736-1795. Carved teakwood high stand. From the collection of Count Kleczkowski.

Height, 12 inches.

1073—DECORATED VASE.

Of graceful bottle form. It is covered with a lemon-yellow glaze, and the decoration, in brilliant enamel colors, consists of conventionalized tree peonies, with foliations and emblems of long life and happiness; four panels containing mountain scenery, and a series of borders and bands of floriated, archaic, and fret designs. On the neck are two handles of openwork scrolls fashioned as dragons, which are gilded. Ch'ien-lung. Seal mark in red. Carved stand.

Height, 13 inches.

1074—CYLINDRICAL JAR WITH COVER.

Hard paste of Chia-ch'ing period. Decorated with numerous figures illustrative of the Chinese Festival of the Dragon, finely painted in brilliant enamel colors. Borders and bands of foliated, sceptre-head, arabesque, and floral scrolls. Seal mark in coral red. Finely carved teakwood stand.

Height, 10 inches.

1075—GLOBULAR LANTERN.

Modelled of eggshell porcelain. Enamelled over the glaze with the brilliant colors and gilding of the best of the Ch'ien-lung period. The lantern is decorated with richly plumaged pea fowls, plum tree in blossom, flowers, and rocks in two large panels, which are divided by the eight Buddhistic symbols, delicately painted on pale green enamels. The borders and edges are all richly decorated with painted diapers of diverse patterns and floral medallions. Carved teakwood stands.

Height, 8 inches ; diameter, 7 inches.

1076—EGGSHELL LANTERN.

Companion to the preceding.

1077—BOTTLE-SHAPED VASE.

Covered with a turquoise-blue glaze, and richly decorated with floral scrolls, symbols, and arabesques in brilliant enamel colors enriched by gilding. Chia-ch'ing, 1796-1820. Seal mark pencilled in coral red underneath the foot. Carved teakwood stand.

Height, 12 inches.

1078—STATUETTE.

Seated figure of a nobleman in flowing robe, on a platform, and surrounded by a screen. Decorated in fine enamel colors of *famille verte*. Early K'ang-hsi. Has teakwood stand and glass case.

Height, 9½ inches.

1079—CYLINDRICAL VASE.

Covered with a clouded green glaze, to represent malachite, and beautifully decorated with sprays of flowers and blossoms in fine enamel colors. Ch'êng-lung, 1736-1795. Seal mark in coral red. Carved teakwood stand.

Height, 11 inches.

1080—BOTTLE-SHAPED VASE.

Of graceful form. Sceptre handles in relief on neck. Turquoise-blue glaze, over which is a beautifully painted decoration of flowers of paradise, floral scrolls, and various symbols, in brilliant enamel colors. Bands and borders of sceptre-head scrolls and palmations. Chia-ch'ing period, 1796-1820. Seal mark in vermilion. Carved teakwood stand.

Height, 12 inches.

1081—BOTTLE-SHAPED VASE.

Globular body, with tubular neck spreading at mouth. Covered with a fine opaque monochrome glaze of orange-yellow tint. The decoration of palm tree, rabbits, rocks, and radish incised and enamelled in emerald green, Mazarin blue, and purple. K'ang-hsi period. Carved stand.

Height, 11 inches.

1082—OVIFORM JAR WITH COVER.

Decorated with floral scrolls, symbols, and arabesques in finely combined enamelled colors on a turquoise-blue ground. Sceptre handles on shoulder, and cluster of pomegranates surmounting cover. Chia-ch'ing period. Four-character mark in vermilion. Carved teakwood stand.

Height, 12 inches.

1083—LARGE OVIFORM JAR.

Hard paste of the Yung-chêng period. Decorated in underglaze blue, with winged monsters on a ground to represent turbulent water, lightly etched in the paste, and enamelled in peach-bloom tint. An extraordinary specimen of unique decoration. Carved teakwood stand and cover.

Height, 12 inches.

1084—PEAR-SHAPED VASE.

Of tall, graceful form. Hard paste of the Yung-chêng period. Elaborate decoration of floral scrolls artistically painted in red, green, and yellow enamels. Six-character mark in dark blue. Carved teakwood stand.

Height, 15½ inches.

1085—QUADRILATERAL VASE.

Dense porcelain of the Ch'ien-lung period. Fashioned in the design of a vase within a vase; the inner covered with a celadon glaze, and the outer covered with a rich, deep cobalt-blue glaze, and decorated with flower of paradise and floral scrolls pencilled in gold over the glaze. In four circular-shaped medallions in openwork are flowers and blossoms emblematical of the four seasons, enamelled in natural colors. On the lower and upper corners, modelled in low relief, are the eight mystic Trigrams. Seal mark pencilled in blue underneath the foot. Carved stand.

Height, 14 inches.

1086—BOTTLE-SHAPED VASE.

Globular body, with tall, spreading neck. Invested with a white glaze engraved to represent water, and decorated with numerous impe-

rial five-clawed dragons amid fire emblems, painted in brilliant enamel colors of the Ch'ien-lung period. Decorated underneath the foot with two five-clawed dragons and six-character mark in emerald green and coral red. Carved stand.

Height, 14 inches.

1087—OVOID JAR.

Sonorous porcelain of the Yung-chêng period. Decorated with floral scrolls and arabesques in finely combined enamel colors, leaf green and vermilion red predominating. Carved stand.

Height, 9½ inches ; diameter, 8½ inches.

1088—JARDINIÈRE.

This piece is of the early Ming period, and consists of four porcelain panels mounted in a carved square teakwood frame and an independent beautifully carved stand. The panels are boldly and characteristically drawn, and show pictures of feats of horsemanship, garden scenery, and parties of nobles, painted in lustrous enamels on a white ground.

Height, including stand, 13 inches ; diameter, 11½ inches.

1089—BOTTLE-SHAPED VASE.

Ground incised in the paste, and enamelled in copper red, representing turbulent water, over which are painted, in underglaze blue, numerous bats, the symbols of long life and happiness, and two five-clawed dragons clutching the sacred fungus. Borders and bands of sceptre-head scrolls and fret designs in cobalt blue and copper red. Yung-chêng. Carved teakwood stand.

Height, 14 inches.

1090—VOID VASE.

With tall, wide cylindrical neck. Covered with a pale celadon glaze, and decorated in underglaze blue and maroon, colors of grand feu, with two boldly drawn two-horned dragons amid clouds and fire emblems, in pursuit of the jewel of omnipotence. Foot is encircled by a band of symbols and cloud forms, and the rim of mouth by a border of fret design. Yung-chêng, 1723-1736. Carved teakwood stand.

Height, 15 ½ inches.

1091—BOTTLED-SHAPED VASE.

Of imperial porcelain of the Ch'ien-lung period. Richly decorated in enamel colors and gilding. The neck and foot are covered with floral scrolls and symbols painted in delicate colors, relieved by a ground of pale apple green. The swelling body, defined by two bands of sceptre-head scrolls, is decorated with a beautifully painted figure and landscape subject representing a ceremonial gathering of the eight genii, or Taoist immortals. Teakwood stand.

Height, 15 inches.

1092—COVERED JAR.

Ovoid-shaped. Decorated in brilliant enamels, with five tree peonies, formal flower scrolls, and bats, symbols of long life and happiness, displayed upon a pure white ground. Bands at foot and shoulder of sceptre-head scrolls and conventionalized palmations. Teakwood stand. Ch'ien-lung.

1093—QUADRILATERAL VASE.

Capped with a deep silver collar. The body of the vase is decorated in panels of different

shapes, surrounded by speckled green ground, which is covered with blossoms and butterflies enamelled in brilliant colors. The large, oblong panels contain landscape views and floral subjects. Four circular and four foliated panels, outlined below, are filled with the apparatus of the literal arts and materials of the scholar, flowers, and Kilins. *Famille verte* specimen of the Ning period. Teakwood stand.

Height, 19½ inches ; diameter, 5 inches.

1094—BEAKER-SHAPED VASE.

Pure white porcelain. Rich decoration of Chinese domestic scenes in brilliant enamel colors, greens predominating, with a pure vermilion red, rose red, blue, and touches of yellow and black. Early Yung-chêng period. Teakwood stand.

Height, 17½ inches.

1095—BEAKER-SHAPED VASE.

White porcelain of the Yung-chêng period. Decorated in the brilliant enamel colors, with a picture of a battle scene, the principal generals mounted on horseback. Greens of different shades predominate among the colors. Carved teakwood stand.

Height, 17½ inches.

1097—DECORATED JAR.

Characteristic fire-color specimen, of the K'ang-hsi period. Finely decorated on a white ground in delicate enamel colors. A magnolia tree spreads almost round the face, and partially covers it with sprays of flowers, blossoms, and buds. Gayly plumaged birds

are perched upon rocks and are flying round. The intervals are filled in with tree peonies, hibiscus, and other flowers. The shoulder encircled by a band of floral medallions, disks, and brocade designs. Ring mark in blue. Carved teakwood stand and cover.

Height, 14 inches ; diameter, 9½ inches.

1098—CLUB-SHAPED VASE.

Thin white porcelain of the K'ang-hsi period. The decoration, painted in coral red over the glaze, consists of two boldly drawn five-clawed dragons, speeding round the body in pursuit of whirling jewels, all enveloped in forked flames. The shoulder is encircled by bands of brocaded pattern, scrolls, and floral medallions. Ring mark in blue. Teakwood stand.

Height, 18 inches.

1099—HEXAGONAL VASE.

With dragon handles in relief on neck. Decorated with floral scrolls in underglaze blue and copper red. Sceptre-head scrolls and palmation borders round mouth and foot. Ch'ien-lung, 1736-1795. Seal mark in deep blue. Carved stand.

Height, 14 inches.

1100—CLUB-SHAPED VASE.

Clear white porcelain of the K'ang-hsi period. Decorated with four slender, graceful figures of Chinese damsel, "Long Elizas," delicately pencilled in coral red over the glaze. Round the neck connecting bands of sceptre-head scrolls, rectangular fret, and gadroons. Carved stand.

Height, 17 inches.

1101—PEAR-SHAPED VASE.

Thin white porcelain of the Yung-chêng period. Richly and profusely decorated in fine enamel colors, with the imperial two-horned dragon and phoenix, the special emblems of the emperor and empress of China, and floral scrolls. Band of palmations round neck. Carved stand.

Height, 13½ inches.

1102—TALL, SLENDER VASE.

Clear white porcelain. Decorated with the most brilliant enamel colors of the K'ang-hsi period. Decoration consists of two richly robed female figures, and palms, flowers, and rocks. Carved teakwood stand.

Height, 18 inches.

1103—VASE.

Globular body, with tall, cylindrical neck. Body covered with a thick yellow glaze. Decoration of floral scrolls in reserve, and painted in underglaze blue and coral red; decoration completed by a series of arabesque and leaf-shaped borders. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 14 inches.

1104—CYLINDRICAL VASE.

Richly and profusely decorated in polychrome enamels of the finest K'ang-hsi period. The base displays pictures of family life, groups of ladies, children in courtyard at play, pine and fir trees, palms and flowers. Round the neck are bands of arabesques and various symbols in medallions. Carved teakwood stand and cover.

Height, 15½ inches.

1105—TEMPLE-JAR.

Ovoid-shaped. Artistically decorated with floral designs, birds, and butterflies, in finely combined enamel colors of the K'ang-hsi period. Gadroon border with foliation surrounds the base. The shoulder is encircled by a band of floral designs, and rim of the mouth by a similar band. Teakwood stand and cover.

Height, 15 inches ; diameter, 9½ inches.

1106—OVOID VASE.

White porcelain of the Yung-chêng period. Beautifully decorated with tree peonies, rocks, and rabbits, in delicate enamel colors, pink and green predominating. Carved teakwood stand.

Height, 16 inches.

1107—BOTTLE-SHAPED VASE.

Clear white porcelain of the Yung-chêng period. Decorated in fine Mazarin blue and peach-bloom tint underneath the glaze, with a five-clawed imperial dragon amid clouds, in pursuit of the wish-granting jewel. Carved teakwood stand.

Height, 16 inches.

1108—VASE WITH COVER.

Graceful bottle-shaped. Beautiful decorations in dark blue on an imperial yellow ground. Mark of Yung-chêng (repaired). Teakwood stand.

Height, 15 inches.

1109—CLUB-SHAPED VASE.

Painted in the brilliant enamel colors of the style of the K'ang-hsi *famille verte*. The body is decorated with a group of figures, the principal of which represent the Triad of the Taoist cult, Fu-Lu-Shou-San Hsing, or "the three

Star-Gods of Happiness, Rank, and Longevity," the other smaller figures being attendant sprites. Lu Hsing has the place of honor, in the middle, clad in imperial robes, and holds a baton of rank. On his right is Shou-Hsing, the divinity of longevity, an aged, bent figure leaning upon a gnarled staff, and carrying a peach, "the fruit of life," in his hand. A deer and a tall pine tree, another of his emblems, rise in the background. On the left stands Fu-Hsing, the personified star of happiness. He holds a child in his arms, and others are dancing around him. The neck and shoulder of the vase are decorated with Taoist symbols, flowers, and branches of bamboo. K'ang-hsi period. Teakwood stand.

Height, 17½ inches.

1110—VOID VASE.

With slightly spreading neck. Clear white texture, richly decorated with the most brilliant enamel colors of the K'ang-hsi period. Decoration consists of groups of females in the garden, representing the "four accomplishments" of the Chinese scholar—music, chess, calligraphy, and painting. Round the shoulder are floral panels and brocade arabesques, and on the neck a group of children at play. Teakwood stand.

Height, 17 inches ; diameter, 9 inches.

1111—VOID VASE.

Decorated in brilliant enamel colors of K'ang-hsi date, greens predominating, with a pure vermilion red, orange yellow, brownish purple, and touches of black, without gold or underglazed blue. The decoration is a landscape and mountain view with figures and pine trees in the foreground, and at the shoulder

a poem in dark brown, and round the neck clusters of chrysanthemum flowers and blossoms in natural colors. Teakwood stand.

Height, 17½ inches ; diameter, 7 inches.

1112—HANDSOME BOTTLE-SHAPED VASE.

With trumpet-shaped neck and dragon handles. The body of vase is a designed reticulation removed by two inches from the inner or true vase, and which is decorated with bats and cloud forms in cobalt blue. The reticulation is in fine turquoise green, and sustains four openwork panels decorated in coral red and gold. The shoulder, neck, and foot contain a series of borders in colors of rose pink, yellow, white, and coral red, and filled in with ornamental floral scrolls in fine enamel. Ch'ien-lung. Teakwood stand.

Height, 17½ inches.

1113—BEAKER VASE.

Ch'ien-lung period. Richly decorated with imperial dragons and flying bats amid cloud forms, beautifully painted in brilliant enamel colors and touches of gold. Carved teakwood stand.

Height, 15 inches.

1114—BEAKER-SHAPED VASE.

Companion to the preceding.

1115—MANCHOU VASE.

Graceful oviform. Pure white thin porcelain. Profusely decorated in brilliant enamel colors of the Yung-chên period. Decoration consists of richly plumaged birds, magnolia, peony, and peach trees in full bloom, and rocks. Carved teakwood stand.

Height, 18 inches.

Graceful oviform, with grooved corners, spreading base and neck. Richly decorated in brilliant enamel colors of the Ch'ien-lung period. The body is decorated in panels displayed upon a ground of floral scrolls. The panels contain mountain scenery. The shoulder is encircled by two bands of fret and floral arabesques pencilled in gold on brown glaze. Round the lip is a band of sceptre-head arabesques in pink, yellow, and blue enamels. Seal mark pencilled in blue. Carved teakwood stand.

Height, 18 inches.

1117—TALL OVOID VASE.

White porcelain of the Ch'ien-lung period. The body is decorated in panels displayed upon a ground of floral scrolls pencilled in gold on a background of coral red. One of the panels contains five figures of the Taoist rishi, or hermit immortals, beneath pine tree, painted in brilliant enamel colors; the other panels contain mountain scenery. Seal mark in vermilion. Carved teakwood stand.

Height, 19 inches.

1118—TALL OVOID VASE.

With bold flaring neck and base. Decorated in brilliant enamel colors with a group of figures, the principal of which represents the Triad of the Taoist cult, pine tree, rocks, and various symbols. Carved teakwood stand.

Height, 21 ½ inches.

1119—LARGE BOTTLE-SHAPED VASE.

Of graceful form and finished technique. Artistically decorated in underglaze blue with cloud forms and various borders, numerous

flying bats, symbols of long life and happiness, and the mark Shou painted in rose-tint enamel color over a translucent white glaze. Dragon handles modelled in bold relief on neck. Ch'ien-lung seal mark pencilled in blue underneath the foot. Teakwood stand.

Height, 20 inches.

1120—TALL OVIFORM VASE.

Hard paste of the Yung-chêng period. Richly and profusely decorated in brilliant enamel colors with numerous butterflies, birds and the emblems of the three abundances of years, sons, and promotion—the peach, pomegranate, and Buddha's hand citron. Bands of palmation round foot, and floral scrolls and symbols round shoulder. Carved teakwood stand.

Height, 24 inches.

1121—LARGE OVOID VASE.

With low, spreading neck. White porcelain, with crackled overglaze. The body is artistically decorated with a pair of five-clawed imperial dragons in rose red and coral red, amid cloud forms and fire emblems, pursuing the jewel of omnipotence. The shoulder, neck, and base are enamelled with floral and foliated patterns in brilliant colors on a turquoise-blue glaze; the interior surface is of turquoise-blue glaze. Ch'ien-lung, 1736-1795. Seal mark in red. Teakwood stand.

Height, 20½ inches; diameter, 10 inches.

1122—TALL OVIFORM VASE.

Graceful flaring neck. It is decorated over a bluish-white glaze in brilliant green, cobalt blue, coral red, iron red, and yellow, with a

pair of five-clawed dragons, rising from the waves and in the midst of clouds, pursuing the omnipotent jewel. A band of sceptre-head scrolls encircles the outer rim of the mouth. Two handles on the neck are of open scroll design, fashioned as dragons, and are gilded. Yung-chêng, 1723-1736. Seal mark in blue. Carved teakwood stand.

Height, 24½ inches ; diameter, 10 inches.

1123—TALL BEAKER-SHAPED VASE.

Decorated with series of panels of different shapes, surrounded by a ground of green, with black irregular lines to imitate the cracking ice, interspersed with blossoms, various ornaments, and symbols. The panels contain views of fishermen at work and landscape views. Round the shoulder, neck, and foot are brocade, fret, and diaper borders. Ebonized stand.

Height, 28½ inches ; diameter, 10 inches.

1124—GRAND BOTTLE-SHAPED VASE.

Globular body, with tall, cylindrical neck. Clear, sonorous porcelain. Decoration consists of clusters of Chinese peaches in enamels of color of the ripening fruit and branches of the blossoms in natural colors. Ch'ien-lung, 1736-1795. Seal mark in pale blue. Ebonized stand.

Height, 20 inches ; diameter, 14½ inches.

1125—GRAND BOTTLE-SHAPED VASE.

Companion to the preceding.

1126—GRAND BOTTLE-SHAPED VASE.

Fine white porcelain of the Ch'ien-lung period. Body decorated with a broad band of

floral scrolls and winged dragons. Bands at shoulder and round the foot of palmations, vine and sceptre-head scrolls. Neck encircled by a band of palmations and floral festoons. Decoration throughout artistically painted in rich cobalt blue and pale peach-bloom tint underneath the glaze. Seal mark in dark blue. Carved teakwood stand. K'ang-hsi, 1662-1722.

Height, 20 inches.

1127—LARGE JAR.

Ovoid-shaped. With wide mouth elaborately decorated in brilliant enamel colors, in style of the K'ang-hsi *famille verte*. The body is decorated with landscapes, mountain scenery, river views, and numerous figures of Chinese sages. Carved teakwood stand. K'ang-hsi, 1662-1722.

Height, 18 inches ; diameter, 14 inches.

1128—GRAND BOTTLE-SHAPED VASE.

Globular body. With tall, tubular neck, richly and profusely decorated in brilliant enamel color of the Ch'ien-lung period, on a ground of glossy black monochrome glaze, known as "raven's-wing." The decoration consists of flowers of paradise, the peony, the "mandarin's flower," floral sprays of lotus, chrysanthemum, begonia, pink, and aster, interspersed with the bat, emblem of happiness ; the open lozenge, the emblem of success ; the lucky trigram, an emblem of longevity ; and the double fish, the emblem of fertility. The ornamentation is completed by a border of palmations round the foot and a band of sceptre-head scrolls encircling the rim of neck. Seal mark pencilled in vermilion. Carved teakwood stand.

Height, 19½ inches.

1129—SUNG VASE WITH COVER.

Of dense, sonorous porcelain. Covered with a thick deep blue glaze, and ornamented with dragons rising from the water and among cloud forms. Carved in high relief, and invested in turquoise, purple, and yellow enamels. Grotesque head handles, wrought in gilt bronze, on neck. Repoussé bronze cover, enamelled to correspond with vase. Handsome carved gilt metal stand.

Height, 18 inches.

1130—LARGE SUNG VASE.

Ovoid-shaped. With wide mouth. Ground-work of dark blue enamel, against which are historic figures, Taoist hermits, Buddhistic symbols, and other ornaments, all modelled in low relief, and invested with transparent enamel in turquoise, yellow, and purple. Fine carved stand.

Height, 19 inches.

1131—SUNG FISH-BOWL.

Of dense, sonorous porcelain. The body is a boldly designed reticulation removed by over two inches from the inner or true vase. This reticulation is made to sustain various figures, foliage, and emblematic objects. A broad band at shoulder is of floral design, and the band encircling the foot of foliated pattern; the whole invested in rich, unctuous enamels of the Ming period.

Height, 14 inches; diameter, 14 inches.

1132—GRAND IMPERIAL VASE.

Tall, graceful ovoid form, with spreading tubular neck. Richly and elaborately decorated

in enamel colors of peculiar brilliancy and finish in the style of the *famille verte*. It is painted in panels of diverse form, the intervals being filled with a reticulated opaque green glaze, over which are painted numberless blossoms, various precious ornaments known as "The Hundred Antiques," and emblems of good omen. The panels are beautifully embellished with artistically drawn bird of paradise perched upon a branch of peony tree, which is in full bloom, hydrangea, and other flowers, also fishes and water plants, the entire ornamentation being characteristic of the K'ang-hsi best period. The shoulder of the vase is encircled by a band of floral scrolls and flowers in medallion, and round the foot is a band of diaper, and round the lip is a band of diaper and swastika symbol. Carved teakwood stand.

Height, 34 inches.

1133—GRAND IMPERIAL-PALACE VASE.

Of the Ch'ien-lung period. Tall, graceful form, and exceedingly fine technique, with dragon handles modelled in relief on neck, and gilded. The body is decorated with two upright panels displayed upon a ground of beautifully painted floral scrolls and symbolic ornaments. The two panels contain groups of figures, painted in a thoroughly artistic manner, representing ceremonial gatherings of the eight genii and wise men. The neck is covered with floral scrolls interrupted by two panels of figure subjects. The embellishment is completed by several borders and bands of fret, sceptre-head scrolls, and foliated patterns. The harmony of color throughout is a marvel of artistic excellence. Carved teakwood stand.

Height, 21 inches.

1134—DISTINGUISHED VASE.

Tall, ovoid shape, with handles of Chimæra heads. Modelled in high relief at the shoulder. The vase is glazed, and fashioned in imitation of an ancient Chinese bronze. Round the body and shoulder are archaic designs and palm-leaf panels modelled in low relief on an incised ground, which is glazed with mottled bluish-green, to represent verdigris, and on the neck and base are symbols and foliated patterns in low relief, and gilded. The predominating glaze is of tea dust. Ch'ien-lung period. Seal mark pencilled in gold. Handsomely carved teakwood stand.

Height, 33 inches ; diameter, 15 inches.

1135—GIANT PLATE.

Dense porcelain of the K'ang-hsi period. Covered with a monochrome opaque glaze of imperial yellow. Centre medallion decorated with two boldly drawn five-clawed dragons, amid cloud forms and fire emblems, pursuing the pearl of omnipotence, incised in the paste and enamelled in brilliant green and purple. Broad band of blossoms and flowers, symbolical of the four seasons, similarly treated.

Diameter, 25 inches.

1136—GIANT PLATE.

Deep form. Dense porcelain of the K'ang-hsi period. Covered with a monochrome opaque glaze of imperial yellow. Centre medallion and border round rim decorated with five-clawed dragons, amid cloud forms and emblems, chasing the sacred jewel, incised in the paste and enamelled in apple-green and purple. Band of blossoms and flowers emblematical of the four seasons.

Diameter, 25 inches.

1137—GRAND BOTTLE-SHAPED VASE.

Hard paste of the Yung-chêng period. The neck and upper part of vase are covered with a mottled granite-pink glaze, which runs into splashes of rose-pink and many shades of brown, extending with a mottled effect over the lower part of the vase, which shows spots of pearl-gray. The glaze throughout is soft and brilliant, and the vase is flawless. Incised seal mark underneath the foot. Elaborate teakwood stand.

Height, 20 inches.

1138—LARGE OVOID VASE.

Heavy texture. Covered with a thick celadon glaze which has an orange-peel surface and mottled with sang-de-bœuf and peach-bloom tints. It has two handles on the neck of scroll design fashioned as dragons. Yung-chêng, 1723-1736. Incised seal mark.

Height, 14 inches ; diameter, 11 inches.

HANDSOME TEAKWOOD STANDS

1138a—TEAKWOOD STAND.

High form on tripod, with ring handles.

1138b—TEAKWOOD HIGH STAND.

Oval-shaped, handsomely carved, and openwork ornamentation.

1138c—LARGE TEAKWOOD STAND.

Artistically carved in openwork design, and inlaid with ivory ornaments.

1138d—TWO TEAKWOOD HIGH STANDS.

One with ring ornaments.

1138e—PAIR TEAKWOOD HIGH STANDS.

Carved openwork panels ; marble inserted in tops.

1138f—PAIR TEAKWOOD STANDS.

Circular-shaped, on tripod. Carved openwork panels.

1138g—TEAKWOOD HIGH STAND.

Handsomely carved openwork ornaments.

1138h—PAIR TEAKWOOD HIGH STANDS.

Circular-shaped. Handsomely carved ornamentation in openwork.

1138i—TWO TEAKWOOD HIGH STANDS.

Finely carved ; one chrysanthemum design, the other of openwork.

1138j—TEAKWOOD STAND.

Circular-shaped. Elaborately carved in relief and openwork.

1138k—TEAKWOOD HIGH STAND.

Handsomely carved. Openwork panels.

1138l—TEAKWOOD STAND.

Circular form, on tripod. Carved openwork. Panel with Shou mark.

1138m—HANDSOME LACQUER STAND.

Lozenge-shaped. On six high feet. Decorated with floral scrolls and fret designs in gold and vermilion lacquer.

1138n—TALL STAND.

Quadrilateral. Lacquered.

1138o—OBLONG STAND.

On four feet. Lacquered and ornamented with floral scrolls in gold and vermillion.

1138p—TRIPLE STAND.

Elaborately carved in teakwood. Openwork design in branches of fruit.

1138q—DOUBLE STAND.

Irregular-shaped. Carved teakwood.

1138r—TRIPLE STAND.

Carved teakwood. Openwork. Floral panels.

1138s—OBLONG STAND.

Teakwood. Handsomely carved openwork design. Plush top.

1138t—TRIPLE STAND.

Carved teakwood. Openwork design. Marble inserted in tops.

1138u—LARGE DOUBLE STAND.

Irregular-shaped. Teakwood. Handsomely carved in openwork design. Gilt-bronze rails and ornaments. Plush top.

1138v—LARGE OBLONG LACQUERED STAND.

Elaborate. Carved ornamentation of landscape, figures, flowers, and other designs.

1138w—SHRINE.

Carved teakwood. Glass front and sides, and mirror back.

1138x—TEAKWOOD STANDS.

Finely carved. Various sizes. 5 pieces.

1138y—ELABORATE CLOISONNÉ ENAMEL STAND.

Carved openwork. Gilt panels.

1138z—ELABORATE CLOISONNÉ AND ENAMEL AND
BRONZE COVER.

Symbols and foliated designs in jade-green
and turquoise on dark-blue ground.

BRIC - A - BRAC CABINETS AND PEDESTALS

1139—TWO EBONIZED PEDESTALS.

Carved spiral column design. With square
tops and bases.

Height, 37 inches.

1140—COLUMN PEDESTAL.

With bronze relief ornamentation.

Height, 40 inches.

1141—EBONIZED PEDESTAL.

Column design. Gilt-brass mountings and
ornaments.

Height, 42 inches.

1142—PAIR PEDESTALS.

Ebonized. Column design. With floral festoons and bands in gilt brass.

Height, 42 inches.

1143—ROSEWOOD BRIC-A-BRAC CABINET.

Oriental design. Carved decoration, and with
gilt-brass mouldings and ornaments. Has
shelves and enclosure ; mirror in back.

Height, 54 inches ; width, 56 inches ; depth, 15 inches.

1144—COMBINATION CABINET AND CASE OF DRAWERS.

For lacquers. Carved mahogany, column
corners, and claw feet.

Height, 76 inches ; width, 45 inches ; depth, 18 inches.

1145—BRIC-A-BRAC CABINET.

Carved rosewood, with brass mouldings and ornaments. Has shelves at ends and centre enclosures, with bevelled glass doors, mirror back.

Height, 60 inches ; length, 68 inches ; depth, 17 inches.

1146—CARVED MAHOGANY CABINET.

With shelves and centre enclosure, bevelled glass doors, fabric-lined back.

Height, 65 inches ; width, 56 inches ; depth, 15 inches.

1147—LARGE CABINET.

Carved mahogany, with claw feet. Has lower and top enclosures, glass shelves, doors, sides and top, mirror in back.

Height, 80 inches ; width, 60 inches ; depth, 18 inches.

1148—TALL CABINET.

Carved mahogany of antique Colonial design. Column corners and claw feet, doors, sides, and four shelves of glass, mirror back. Has drawer in base.

Height, 70 inches ; width, 35 inches ; depth, 21 inches.

1149—ROSEWOOD CABINET.

Oriental design. Mountings, feet, ornaments, and top rail of burnished brass. Has shelves, centre enclosure, and mirror back.

Height, 53 inches ; width, 48 inches ; depth, 15 inches.

1150—CARVED MAHOGANY CABINET.

Colonial design. Carved column corners and ball and claw feet. Doors, sides, tops, and three shelves of glass.

Height, 62 inches ; width, 46 inches ; depth, 17 inches.

1151—TALL CABINET.

Rich mahogany, with gilt mouldings and ornaments, top and bottom enclosures, with glass doors, sides, and shelving, mirror back.

Height, 75 inches ; width, 36 inches ; depth, 16 inches.

1152—PLAIN MAHOGANY CABINET.

With burnished brass mouldings, bevelled glass in doors and sides, three glass shelves, plush-covered back.

Height, 57 inches ; width, 40 inches ; depth, 17 inches.

1153—CARVED MAHOGANY CABINET.

Irregular shape, with shelves and three enclosures, bevelled glass doors, mirror in back, enclosures lined with plush, brass mouldings.

Height, 84 inches ; width, 60 inches ; depth, 16 inches.

1154—CENTRE CABINET AND TABLE.

Carved mahogany, of Colonial design. Glass sides, ends, top, and shelves, drawer in base.

Height, 75 inches ; width, 48 inches ; depth, 30 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

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AUCTIONEER.

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